

American Art News

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SPECIAL ANNOUNCEMENT.

This is the last of the summer monthly issues of the AMERICAN ART NEWS of the current year. The weekly issues will be resumed with that of October 13, when a new volume (No. XVI) will begin. Old and new subscribers, who may wish to have the journal with the new art season, so that they may be continuously posted as to art happenings the world over, regularly each week of the season, should send in—the former their renewals, if same have expired or are about to expire—and the latter their subscriptions, not later than October 1, so that they may be properly entered in our books, and the journal delivered promptly.

A TARBELL "RECORD" PRICE.

Edmund C. Tarbell's "Girl Crocheting" has been sold by Mrs. Bela L. Pratt, of Boston, to Mr. C. V. Wheeler, of Washington, D. C., for the reported price of \$16,000.

According to the Boston critics this is believed to be the highest amount ever paid for a work by a living American artist.

The Worcester Museum, which already has the artist's "Venetian Blind," is understood to have negotiated for the canvas. If, as generally reported, the late Mr. Pratt paid \$2,500 for the work, its appreciation in twelve years has been quite remarkable.

"The picture," says Mr. Downes in the Boston Transcript, "was first exhibited in Boston in the spring of 1905, in the exhibition of the Ten Americans, at the St. Botolph Club Gallery. It is an interior with a single seated figure, the light coming from a window at the right. The girl, a very attractive figure, in a pose of unstudied grace, seems entirely absorbed in her crochet work. Between her and the foreground is a large, round table, on which a blue and white Chinese vase stands, with a few other objects. On the wall behind the figure is a large copy of Velasquez's portrait of Pope Innocent X, with three or four Japanese color prints. The room is rather bare, at least it is not overfurnished, and it has something of the elegant severity of those interiors painted by the Dutch little masters with such infinite perfection and simplicity. Mr. Tarbell's work recalls those delightful pictures, not only by the similarity of the motive, but also by the rare genuineness and simplicity of its spirit. . . ."

The picture received the Norman W. Harris prize of \$500 at the Chicago Art Institute.

GENERAL SHEPARD MONUMENT.

Plans for the proposed monument to Major General William Shepard, of Westfield, the Revolutionary War hero of the Conn. Valley, which had reached an advanced stage, have received a setback through the death of the sculptor, Bela L. Pratt. He had submitted plans for the monument to the Westfield committee, which had virtually accepted them as the design; but his death left matters in an unsettled condition, and the committee has been obliged to call for new designs from other sculptors. It is hoped that the monument can be dedicated in 1919, the year of the 250th anniversary of the settlement of Westfield.

PRIZE VALOR MEDAL.

There was recently held under the auspices of the National Arts Club a competition for a design for a valor medal to be presented for conspicuous bravery to any person serving the U. S. under military or naval authority. A prize of \$500 was offered for the best design. Some 100 artists throughout the U. S. competed. Chester Beach, John Flanagan, J. Massey Rhind, Gardner Symons, Douglas Volk and J. Alden Weir constituted the jury. Some 30 designs were selected from those submitted as worthy of consideration and were exhibited in the galleries of the National Arts Club.

The \$500 prize was awarded to Allen G. Newman, whose bronze and marble groups, monuments and figures have won for him distinction. His "Henry Hudson" monument, erected by the Colonial Dames of America at 72 St. and Riverside Drive, and the marble figures, "Night and Day," on the Harriman Bank, are among his notable works in New York. The bronze group, "Triumph and Peace," in Atlanta, Ga.; "The Hiker," Providence, R. I.; General Philip Sheridan Monument, Scranton, Pa.; Joe Chandler Harris Monument, Atlanta, Ga.; the monument to the "Women of the South," Jacksonville, Fla.; and the statue of General Gates, ex-Governor of Alabama, at Montgomery, indicate the scope of his work.

The competition excited widespread interest and the final award was considered a just one.

COMING ITALIAN ART SALES.

The art auction season will open in November with two notable sales of early and modern Italian art works, at the American Art Galleries. Prof. Elie Volpi, whose most successful sale at these galleries was one of the features of last season, has brought over new collections and will endeavor to repeat the sensational success his first sale created. This second Volpi sale will be closely followed by that of the noted collections of Prof. Stefano Bardini, of Rome, one of Europe's most famous antiquarians. These sales should open the coming art season auspiciously.

HOFER-VOLPI SUIT.

The suit of Warwick House against Prof. Elie Volpi, of Florence, Italy, to recover the amount paid for two pictures, purchased by Mr. Martin Hofer, of Warwick House, for a Western client at the professor's sale at the American Art Galleries a year ago, and which the plaintiffs claim were not properly attributed, it is reported is soon to be tried. The case has attracted wide attention and the suit will be followed with interest and curiosity in art circles. "Experts" have been engaged, it is further reported, by both parties, and it may be that New York will see a minor edition of the recent famous Romney-Ozias Humphrey suit in London. The suit will also bring again to the fore the much mooted question of "Expert" opinion.

GREEK STATUE STOLEN.

The Greek Legation at Washington has announced that the American customs authorities in N. Y. have seized the famous piece of statuary, the "Head of the Goddess Hygeia," stolen from the museum of Tegea, Greece, in December, 1915, and for which the Greek authorities have conducted a world-wide search.

The statue was found in the possession of a N. Y. woman, who was trying to dispose of it by sale, a statement issued by the legation stated. The statue will be returned to the Greek Government.

The work is credited by authorities to the sculptor Scopas, and represents one of the most noted periods of Greek sculpture. The museum of Tegea contains many of the best works of Scopas.

It is known that the N. Y. Secret Service officers have been engaged upon this case, which proved most baffling, for one year past.

WOMAN MUSEUM DIRECTOR.

Miss Lulu F. Miller has been appointed director of the Hackley Art Museum, Muskegon, Mich., to succeed Mr. Raymond Wyer, who resigned June 30, 1916. Miss Miller thus becomes the second woman museum director in the country—Miss Cornelia B. Sage, of the Albright Gallery, Buffalo, having for some years, and until Miss Miller's appointment, enjoyed the proud distinction of America's only woman art museum director.

MONTREAL COLL'N SALE (?)

The coming season will, it is reported, bring the sale at auction, probably by the American Art Association, of one of the best and most noted of picture collections in America—that formed by a late titled and old-time resident of Montreal. The collection, which has been recently appraised and is now being catalogued, is composed of several famous old masters and a representative assemblage of works by the Barbizon and other famous modern French masters. The sale, if it takes place, will be the most important one of pictures in several years.

MRS. HEARN LEFT \$509,208.

Mrs. Laura F. Hearn, widow of George A. Hearn, who died Apr. 28, last, left a gross estate of \$597,622 with net assets of \$569,208. The assets consisted of real estate, valued at \$105,000; cash, \$322,531 and personal property appraised at \$94,060.

The chief beneficiaries were the deceased's daughters—Mary H. Greims, Caroline L. Cowl and Alice H. Schank, who receive \$135,722 each. A grandson, Donald H. Cowl, receives \$30,773, and two sons-in-law, Albert S. Greims and George B. Wheeler, inherit \$11,000 and \$7,500, respectively.

Other bequests were laces and watches valued at \$8,685 to the Metropolitan Museum and paintings, appraised at \$16,500, to the Brooklyn Institute.

CRANE'S EARLY "AMERICANS."

A notable addition to the Berkshire Museum of Natural History and Art at Pittsfield (Mass.), is a group of seventeen portraits of early Americans, comprising likenesses of Washington, John C. Calhoun, Henry Clay, Philip Livingston, Henry B. Breckinridge of Kentucky, and others collected by Mr. Zenas Crane of Dalton.

These portraits have been hung in a new room in the Berkshire Museum, a building which Mr. Crane erected and donated to the county, and which he has generously endowed. The collection is said to be one of the finest of its size in any museum in the country. There are three portraits of Washington, one by Gilbert Stuart. The other presentations of Washington are by John Trumbull and Rembrandt Peale. The one by Trumbull was presented by Trumbull himself in 1841 to his friend Fernando Jones, from whose family it was acquired.

Other portraits in the collection are of Col. Joseph Blays, by Rembrandt Peale; John Newton of Halifax, by J. S. Copley; John C. Calhoun by Chester Harding; Gen. J. O. Totten by Daniel Huntington; Henry Clay by Henry Inman; Samuel Osgood, first president of the City Bank of New York, by C. Loring Elliott; Judge Quinn of Maryland, by John Neagle; "A New York Belle," by Charles C. Ingham; Philip Livingston by Charles Willson Peale; Henry Buchanan Breckenridge of Kentucky, by Matthew Jouett; Thomas Cole, by Asher B. Durand; B. P. Tilden by Gilbert Stuart; Judge Benjamin R. Morgan by Thomas Sully; and an anonymous sitter by John Vanderlyn.

PRIZES FOR LIBERTY POSTERS.

Prizes for the Liberty Loan posters in the competition for the second Liberty Bond issue have been announced by the Art Alliance, of 10 W. 47 St.

Burnham Hoyt, of 200 W. 52 St., a young architect of the firm of B. G. Goodhue, of 2 W. 47 St., captured the first prize of \$150 for the winning poster, "Your Gold Is Liberty's Armor," executed in dull gold, buff and blue.

The second prize, \$100, was awarded to S. Tama, of Cleveland, for his poster called "The Key to Peace," representing a huge metal key with a scrollwork top in which are the letters "U. S." linked together.

The judges were Herbert Adams, J. Herbert Case, Frank G. Cooper, James P. Haney, W. Frank Purdy, president of the Art Alliance; Lieut. Henry Reuterdahl, Frank A. Vanderlip and Mrs. Frank A. Vanderlip, chairman of the Poster Committee of the Federal Woman's Liberty Loan Committee.

Victor D. Hecht has returned to his Sherwood Studio from Bar Harbor, where he made landscape sketches and several portrait studies.



PRIZE VALOR MEDAL
Offered by National Arts Club

Designed by Allen G. Newman.

ART JOURNAL LOSES "ANGEL."

According to the N. Y. Tribune, Mrs. William Rankine, of 10 W. 64 St., reputed to have contributed nearly \$2,000 monthly to the "Seven Arts" magazine since its founding, last November, will give it no more financial backing.

"I was opposed to its policy on the war," said Mrs. Rankine to a Tribune reporter, "and I so informed its editor, James Oppenheim. He, however, said that he was going to continue the policy, and I resigned as president and treasurer."

While Mrs. Rankine was reluctant to discuss her relations with "Seven Arts," says the Tribune, one of her friends declared that it had cost her \$15,000.

RARE ART WORKS STOLEN.

According to a cable despatch from Petrograd art treasures and pictures valued at \$2,500,000 have been stolen from the great historical museum of the late Grand Duke Michael Nicholaievitch. A painting by Correggio, valued at \$250,000, was among the pictures taken. The police have searched 150 houses, but have found no trace of the booty. This robbery is one of a series that has taken place recently. Early this month six armed robbers stole silver statues and antiques valued at \$750,000 from the Senate Building.

ART DEALERS SUE HAGGIN.

C. Ben Ali Haggins has been sued in the Supreme Court on a \$7,000 note, which, it is alleged, he made and failed to pay when it became due, June 25 last. The plaintiffs are P. W. French & Co.

DICK BEQUEST TO MUSEUM.

The Metropolitan Museum will receive more than one million dollars when the estate of Harris B. Dick is finally distributed, according to an accounting filed Aug. 27. The museum has already received from the estate a collection of etchings, drawings and engravings worth \$171,036. The balance of the estate amounts to \$1,098,986.78, of which the museum is entitled to more than a million.

PEMBROKE MANTEGNA HERE.

The panel of "Judith with the Head of Holofernes," by Andrea Mantegna, popularly known as the Pembroke Mantegna, because it was in the collection of the Earl of Pembroke, has arrived in N. Y. This picture, purchased by the Duveens in London, was valued at \$200,000, a record figure, for it measures only twelve inches in height by seven in width.

HANFSTAENGEL STILL "REMOVING."

Herr Franz Hanfstaengel, the German art dealer, whose Fifth Ave. establishment has now long enjoyed the distinction of being the only art dealer's gallery in the city which has not hung out the Stars and Stripes and who some months ago plucked his windows with the announcement of a removal sale, is presumably still conducting the said sale, as the placards have not been removed. The procedure would appear to be a "continuous performance."

It is not as yet certain what effect the Trading with the Enemy bill, just passed by the Senate will have in art circles.

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CHICAGO.

The summer here has been "deadlier than dead," as far as art happenings are concerned. MacLure Hamilton's chic interpretations of feminine arms, necks and backs occupy one room at the Art Institute, but this is absolutely the only incident I have discovered on my wanderings in search of material to write about. Several rooms in the lower gallery of the new wing of the Institute are given over to an exhibition of battleship and gun models.

Apropos of this wedding of art to war I might mention that Abram Poole has just received a commission as captain, after going through the training at Fort Sheridan. His absence from the councils of the Art Institute trustees will be a distinct loss. In the short time since he was made a trustee last year his influence has made itself felt in many ways, for, although the youngest member of that august body, he is the only one who measures up fully to the qualification one expects from those who guide the destinies of an institution such as the Art Institute. He is himself a painter of great ability, almost too facile when it comes to technical difficulties, and, what is more, an artist of taste, even if that taste in its general manifestation is perhaps too little constructive.

The executive management of the Institute has been finally decided upon by the trustees, and Mr. George W. Eggers, whose one year on approval period terminated this month, has been definitely installed as director of the Institute. The decision of the board of trustees has met with the hearty approval of all who have come in contact in a professional way with Mr. Eggers during his pro tempore office term. Now that he is firmly in the position of head of the Institute, Chicago looks forward with great expectation to many a needed reform, especially in the school department. It is generally known that the thorny problems of the school have long occupied Mr. Eggers's mind, and in this department his former experience as art director of the normal school will be of great assistance to him and give him the necessary prestige in the eyes of the laymen trustees. In other respects the benevolent autocratic rule of the latter body will continue as before, undisturbed by either the demand for efficiency or the call for "democratization" now being heard in all other branches of human endeavor.

The permanent collection of the Institute has been rather belatedly enriched by a Twachtman and a Duyveneck, both excellent examples of the two painters' best periods.

Edward Watts Russell.

BOSTON.

The art season has opened with an exhibition of portraits by old masters hung in the red Rose gallery during September. The most important picture in this strong collection is the likeness of a Dutch gentleman of 1654 by Antonis Palamedes, in which is shown, with spirit, taste, and good technique, a clean, alert, well-groomed, healthy young man of about 40. More imposing and elegant in style, but more artificial, is Sir Peter Lely's portrait of "Mary, Princess of Orange," flanked on either side by his small pictures of the Duchess of Richmond and Lady Mary St. John.

Benjamin West's portrait of the Duke of York and Albany, shown in coat of mail, is one of the best specimens of this painter's work. Among other interesting works are Sir Thomas Lawrence's "Countess of Arundel," Sir Joshua Reynolds' "Sir Robert Palk," and Gilbert Stuart's jovial presentation of an Irish gentleman, "Mr. Webb of County Donegal."

The Copley Society, though deprived of its ancient home, is still very much alive, and threatens to remain so. It has secured temporary headquarters, through the courtesy of the Mass. Institute of Technology, in the Rogers Building, 491 Boylston Street, and will go on with its customary activities, including its classes in painting.

For some time to come Boston is to have John S. Sargent as one of its "resident painters." He is to occupy A. H. Munsell's studio in the Pope Building, Columbus Ave. Geo. Washington.

WASHINGTON.

The Library of Congress has placed on view in the Main Gallery, second floor, an exceptionally interesting collection of Japanese prints and illustrated books. The exhibition is opportunely coincident with the arrival in Washington of the Japanese Mission.

The prints and books are from the Noyes and Library collections, the former presented to the Library in 1905 by Mr. Crosby Noyes, who made the collection while travelling in the Orient. It represents many years of careful study and appreciation of the art of Japan, which is of such infinite variety and charm, giving an insight into the history, legends, industries, amusements, flora, scenery and drama of this artistic and versatile people, and the prints make a gorgeous showing in contrast to the sober, quiet engravings and etchings that fill the other galleries.

The chronological order furnishes an opportunity to study the development of color wood-engraving and the collection comprises some of the best examples of the period between 1716 and 1860 in which, Harunobu, Utamaro, Hokusai, the Toyokunis, I and II, the Hiroshiges, I and II, Kuniyoshi, Yeisen, etc., etc., and the greatest of all, Hokusai flourished.

Among the books are collections of sketches, illustrated novels and dramas, flower arrangements, children's story books and guides. Some of them are very rare and valuable, notably those of Nishikawa (1671-1751) and Masanobu, (1693-1768) "Book of One Hundred Women" and "Life in Yoshiwara."

The collection is too large to admit of detailed mention and description, but it well repays examination and special consideration.

Helen Wright.

TOLEDO (OHIO).

The Museum has purchased another canvas from the summer exhibition of selected paintings by American artists. "Memories," by Frederick C. Frieseke, which has been added to the Museum's permanent collection. Another purchase was the full length of a dancing girl, "Jeanne Cartier," by F. Luis Mora.

The September exhibit at the Museum is that of the John W. Alexander memoria' collection.

Director George W. Stevens and his wife have returned from a month's stay at Princeton, Mass.

Working from studies made on the Pacific Coast, Thos. S. Pankhurst has been busy at his studio all summer finishing several large marines.

In the civil service examinations, the commission reports that "scores are unable to tell the location of principal streets and public buildings, but all know where the Museum is and how to get there."

Frank Sotek.

CONCORD (MASS.).

At a recent meeting of the executive board of the Concord Art Association the following officers were elected: Pres't, Daniel Chester French; Vice-Pres't, George S. Keyes; Directors, Russel Roff, Stedman Buttrick, Alicia M. Keyes, Elizabeth S. G. Elliott, Charles H. Pepper, Allen French, Elizabeth W. Roberts; Treasurer, Grace B. Keyes, and Secretary, Elizabeth Wentworth Roberts.

The annual exhibition will be held in the Town Hall, March next.

PHILADELPHIA.

Local art activities are, to a certain extent, affected by circumstances connected with the war, but not seriously.

Owing to the war, however, there has been a marked increase in the number of women taking up the pursuit of the different branches of the profession of late. The summer art schools were mostly made up of female aspirants, many of them clever enough, turning out vital work quite as good as that of the men students.

The Addingham School for outdoor painting, conducted by Messrs. Wagner and Dull is one of the most popular of these, established in the picturesque valley of Cobb's Creek, about five miles from town. The Chester Springs School opened its remodeled buildings in June under the auspices of the Pa. Academy, with the beautiful scenery of the Pickering Valley as an objective. Mr. J. William Server also has a flourishing class of students of landscape painting, including a number from the Arts Department of the University of Pa., who do not confine themselves to any particular sketching ground.

It is to be hoped that the quality of the very creditable and sane exhibitions at the Art Club will be kept up this coming season. The chairman of the Exhibition Committee, Mr. Charles T. Cresswell, has been appointed a Brigadier-General in the U. S. Army, and assigned to important duty in connection with training men of the Reserve Corps. Mr. S. Westcott Bailey, another member of the club, who was always greatly interested in the exhibitions, although a layman, having died a few weeks ago, the committee in charge of the annual shows in the club galleries will have to depend on others for advice and appreciation of their work in keeping up the status of the displays. Opportunity is afforded to artists or groups of artists to exhibit their work in the new gallery of the Phila Sketch Club with 1,000 feet of wall space.

Eugene Castello.

CLEVELAND.

A white marble sculpture by Rodin, one of his latest works, entitled "Little Brother and Sister," has been presented to the Cleveland Museum of Art by Mr. S. P. Halle of this city. In size the sculpture is 22½ by 18½ inches, including the base. The study is in the nude. Perched on a rock, little sister holds her baby brother in her arms, the soft flesh and rounded childish outlines contrasting with the rugged rock pinnacle. The museum now owns five works of Rodin.

A rare collection of antique Korean ornaments in bronze and crystal has just been placed on display with a collection of bronze spoons, also secured in recent excavations among the tombs along the coast and dating back to the XIV century or earlier. The collection was acquired for the museum by Mr. Langdon Warner, field worker, who recently returned from the Orient.

In the Colonial Gallery a case of old pewter has been placed, including platters, teapots, tankards, cups, candlesticks and an early communion set, very good in design, all loaned by Cleveland collectors. Colonial silver from the Potter studio, Euclid Avenue, much of it the work of Horace Potter, is also shown. This includes the silver salad set presented to Miss Georgie L. Norton last year at the close of her 25th year as head of the Cleveland School of Art. With these pieces are shown work from Stone's Handicraft Shop, Boston and some other pieces by Eastern craftsmen.

Mr. Ralph King's fine collection of Whistler drypoints and etchings, loaned for the balance of the season, is proving a feature of great interest. There are sixty-two prints including portraits of Whistler by Helleu, Boldini and Menpes. Whistler's two Venetian sets and his Thames and Brussels sets are well represented.

A portrait of Andrew Carnegie by Howard Russel Butler, N. A., of New York, has been loaned to the Museum by the Cleveland Public Library.

Henry Turner Bailey of Boston has accepted the position of Dean at The Cleveland School of Art. Mr. Bailey is Editor of "The School Arts Magazine," Director of The Summer School of Arts and Crafts, Chautauqua, N. Y., and known throughout the U. S. as a lecturer on educational topics. Mr. Bailey will begin his work in Cleveland, Sept. 18.

MINNEAPOLIS.

Marie C. Lehr, formerly of the print department of the Museum of Fine Arts, Boston, has been made curator of the print department of the Minneapolis Institute of Arts. Three exhibitions are now in progress in the print department—English mezzotints, etchings by Whistler and Haden, and modern etchings by artists of various schools. In September there will be an exhibition of Fantin-Latour's lithographs, and later an exhibition of mezzotints from Turner's Liber Studiorum, and an exhibition of etchings by the Men of 1830.

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BUFFALO.

The eleventh annual exhibition of selected paintings by American artists, now on at the Albright Art Gallery, will continue until Sept. 17.

Altogether 145 paintings are displayed, including portraits, figure pieces and landscapes. Places of honor are given to "Green and Gold," by Thomas W. Dewing, and "Nell and Eleanor," a characteristic interior by Edmund C. Tarbell.

The late John W. Alexander is represented by his "Portrait of James," lent by Mrs. Alexander, and the late William M. Chase by two examples, an early still life and self portrait, loaned by the Detroit Museum of Art. The late Henry W. Ranger, another well known figure in American art, is represented by "Rathbun's Pond," Conn., a region often portrayed by the artist's brush, and of interest is a fine example of George Inness, "Sunset, Golden Glow," lent by Mr. Daniel Good, of Buffalo.

Edward W. Redfield contributes three examples of his art, "Snowbound Village," "The Valley in March," and "A Road in Winter," and an interesting composition by Willard L. Metcalf is the picture "Pelago, Tuscan," in this artist's best vein.

There is a poetic note in "Moonrise," by Dwight W. Tryon, and worthy of note is "Sylvan Fantasy," by Frederick Ballard Williams.

The surf dashing in on a rock-bound coast is well portrayed by Paul Dougherty in "Late Afternoon," and "Loading Logs, Winter," by Horatio Walker, has a virile note and is convincing.

Gardner Symons sends "In the Shadow of the Bridge," which shows a winding stream with drifting ice, and among other landscapists represented are Charles H. Davis, John F. Carlson, W. Elmer Schofield, De Witt Parshall and Everett L. Warner.

"At the Docks," a harbor with fishing boats, is contributed by Jonas Lie, and another coast scene of interest is "Late Afternoon, Annisquam," by Hayley Lever, who is also represented by "Maine Cliffs by Moonlight," which took the Carnegie prize at the National Academy in 1916.

Other pictures include: "The Blue Parrot," by Lydia Field Emmet; "Gold Fish," by Richard E. Miller; portrait of Dr. Dana, by Cecilia Beaux; "A Reverie," by J. Alden Weir; a portrait of Miss Gladys Wiles, by Irving R. Wiles; "Lucinda," by Robert Henri; a portrait of Dr. Felix Adler, by Douglas Volk; "Under the Trees," by Frederick C. Frieseke, and "After the Bath," by Mary Cassatt.

Of note also is "Inwood Hills," a fine landscape by Ernest Lawson.

TOPEKA.

The Kansas Federation of Art is holding the first annual exhibition of art open to all Kansans. The exhibition is now on in the state house in Topeka to Sept. 15, and afterwards the collection of pictures will be displayed in other cities. Mr. George M. Stone is secretary of the Federation.

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NEWPORT.

The new show opened Aug. 17 with a reception at which Mrs. Harry Payne Whitney was assisted in receiving by Mr. and Mrs. Paul Manship. It is owing to Mrs. Whitney that Newport is privileged to see this unusually beautiful and distinguished group of pictures.

In the memorial showing of Howard Cushing's work are a number of pictures seen last winter in N. Y., notably the sketches for Mr. George Blumenthal's swimming pool, the portrait of Madame Gizecka and the portrait of Mrs. Cushing in tones of gold. In this collection, which might be called a retrospective one, are a number of very early drawings and figure pictures, much less personal than the late work, but instructive in showing how the man's rare art developed. Of the later portraits, that of Mrs. Gifford Pinchot is especially distinguished. The "Girl with Red Hair in Summertime," has the hair painted in yellow tones in cross hatched strokes of pure red. But it is in the panels and decorations that the dead man touched his highest point. It is the intention of friends of Mr. Cushing to build a gallery in connection with the Art Association where a large collection of his work will be permanently shown. Steps have already been taken toward collecting funds for this memorial.

It will be interesting to note the influence of Ernest Lawson's trip to Spain upon the future of his art. In the group of Spanish pictures he now shows and which were seen at the Daniel Gallery, N. Y., last season virility and sense of the picturesque are the dominating characteristics. The third man in the group at the Ass'n is Paul Manship, who shows a small and choice collection of bronzes, most of which have been seen before. There is a copy of the portrait of Pauline Manship, which is at the Metropolitan Museum. The "Dancer and Gazelles" has been happily placed on the lawn under a magnificent tree. Especially good is a vase of bronze with a dancing figure in a grotesque archaic attitude done in very low relief. There are five panels of medals, tasteful and unacknowledged, qualities always present in Manship's work. There are several sketches for a David which serve to show how careful is the finish of the finished pieces. Very little of the charm and suavity of surface of the completed work is to be seen in them.

The group of artists, which followed those exhibitions in August is comprised of Geo. Bellows, Arthur B. Davies and William Glackens, painters, and John Gregory, Jo. Davidson and James Frazier, sculptors. Mary Helen Carlisle, who again has the Bellevue Ave. studio, which she has occupied several summers, recently showed some of her summer's work there. She has done a number of miniatures, which the owners have loaned her for exhibition as well as a number of charming garden pictures in pastel, done this season, and some California gardens for good measure.

At his Bellevue Ave. Gallery, Charles Biesel showed recently a group of cartoons

ART NEWS FROM SUMMER COLONIES

of Raemakers. At present the gallery holds a group of pencil sketches by Rodin, from a private collection. These are quick outline drawings from the nude washed over in watercolor. All are interesting and all suggest the force that is Rodin's own in the delineation of muscular action. There is also a collection of post cards decorated in the trenches in the war zone, the proceeds of sales to go to the American Students Committee of the Ecole des Beaux-Arts. French, English, and even American artists have contributed and some remarkably charming thumb box sketches are among them. Happily, sales have been numerous.

William Cotton, who has had a busy summer, is completing a portrait of Miss Monica Fleming. He will return to his N. Y. studio this month.

LYME, CONN.

I may as well say at the outset that I know nothing whatever about Art. Perhaps I should add that until recently it had been my lot to meet with but few artists, and when I first came to Lyme I still retained a vague idea that painter folk talked in the manner of a Robert W. Chambers studio hero. Hence my curiosity when I found myself in the midst of the Post Office gathering which regularly awaits the distribution of the 8.26 mail.

Selecting a group which had the outward appearance of artists, I edged over near enough to drink in the conversation.

I only stopped long enough to hear one of them say: "You can hardly count on more than fifteen bushels of potatoes from a bushel of seed."

The truth is that in these war days the artists have assumed so many other activities, that they have little time for painting, and no time at all for talking about it. All of those who have permanent homes here started large gardens in the spring and many will tell you that they have been "too busy to touch a brush all summer."

However, in spite of the fact that much energy has been diverted into other channels during the past three months, the annual exhibition of the Lyme Art Association, held in the town library from August 25 to September 2, inclusive, put agriculture and home defense into temporary eclipse for one week at least.

Harry L. Hoffman is going to lend a piquant note of variety to the show by sending some more of his submarine studies—the fruits of his stay at Nassau last winter. This exhibit was supplemented by the pictures which Will Howe Foote brought back from Bermuda, and another glimpse of the tropics was found in Everett Warner's Havana sketches.

The landscape painters always play the leading role in this summer show and subjects drawn from the immediate vicinity were much in evidence. Will S. Robinson was represented by an important autumn landscape, and Edward Gregory Smith, Clark Voorhees, Frank Bicknell and Will Chadwick were all friendly rivals in this field of artistic endeavor. The colony can not boast of a large number of figure painters, but George Burr, Charles Bittinger, Lucien Abrams and Robert Tolman, all as usual, held up their end of the game, and this year they all had an ally in Ivan Olinsky, who leased the Turcas house for the summer, and exhibited with the Lyme group for the first time.

The painters of animals always make an important contribution to the exhibit, and Henry R. Poore, William H. Howe, Matilda Brown and Carlton Wiggins all agreed to furnish the exhibition with what we might dare to call a stable foundation. That outpost of the Lyme colony which is situated six miles away, at Hamburg, is steadily growing and this year is well represented by three painters, Robert W. Vonnah, Wilson Irvine and George W. Bruestle.

E. M. F.

BOOTHBAY HARBOR, ME.

The second annual exhibition of the artist members of the Commonwealth Art Colony closed Sept. 3. The exhibition committee was composed of A. G. Randall, chairman, Valentin Henneman, Ellen M. Moore, Ethel M. Bristol and Alice M. Boyd. Among the exhibiting artists were A. G. Randall, R. Porter Woodruff, Valentin Henneman, Ethel M. Bristol, Ellen M. Moore, Jessie T. Ames, Mabel L. Dealing, C. K. Gleason, Mrs. C. K. Gleason, Raymond Hill, Walter Brown, Arturo Valdes,

E. G. Cram, Mrs. L. L. Peabody, Mrs. Isabelle Ferry, Frank Allen, Grove R. Branch, Mrs. Grove R. Branch, Chester M. Whitney, Mrs. C. M. Whitney, Frank E. Carson, Alice Boyd, Mrs. Gertrude Lewis.

PROVINCETOWN.

No symptom of commercialism has, as yet, crept into this artists' colony, and the artists seem to work in their studios strictly to produce and not to sell pictures, and only when the big winter exhibitions open will the public really see the inside of the Provincetown workshops. Days and months of toil but no "teas" or "afternoons in," where small pictures are conveniently placed for selling.

August, despite the hard work, was a very festive month for the artists. The Women's Club (Sail Loft), duly installed, gave a "House Warming" with the "Beach Combers," their wives and friends as guests of honor (the town also was invited and accepted). The features of the evening were native dances, songs and music by the Portuguese people and "Deep Sea Chanties," sung by the oldest inhabitant of the town. The annual costume ball followed, where (evidently) all of the artists' ingenuity was exercised. The proceeds each year of this ball goes towards the upkeep of the local Art Association.

The attendance at the two exhibitions of the Art Association just closed fell greatly below that of last year's unusual successes. Seven pictures were sold during the August exhibition.

Following the Chataqua week in town came the "Beach Combers" with their "Chat-Talk," and a Pierrot Party in the Town Hall, where a large sum was netted for their depleted treasury.

Thirty-nine of the artists now in town (excluding students), during the past week donated each a picture to be raffled for the benefit of the widows of the nineteen local fishermen who lost their lives in a recent storm. Among those contributing were: Chas. W. Hawthorne, E. Ambrose Webster, Richard Miller, Max Bohm, Wm. Paxton, B. O. J. Nordfeldt, Nancy Ferguson, Leon Gaspard, Ethel Mars, Miss Gilmore, McMillen, Alice Worthington Ball and Messrs. Senseny Slade, Gieberich, Beneker and Oliver Chaffee.

D'Ascanio of Phila., well known for stained glass and mosaic work, is a newcomer. One can see in his studio here, drawings and compositions for his windows to be placed in the George Washington Memorial at Valley Forge. The six windows are to represent scenes in the lives of Martha and George Washington. Three of these windows have been installed. The artist is also working upon an immense glass mosaic to be put in the Camden, N. J., Public Museum.

C. W. Hawthorne has turned aside somewhat of late from his usual serious strain and completed a number of watercolor landscapes. A visit to his studio, however, shows there are Madonnas still in the making, and there is a lovely portrait, just completed, of Miss Morrow, and another portrait commission, just finished, of Mrs. Stevens, wife of the director of the Toledo Museum.

Nancy Ferguson's new studio on the hill has many interesting canvases, all done on Commercial Street—where she daily braves the crowds—and all show this busy thoroughfare thronged with quaint figures done as Miss Ferguson only can do them, and by which she has won a well-deserved reputation.

C. C. C.

Stamp Sale Nets \$120,000.

Col. E. H. R. Green, son of the late Hetty Green, paid nearly \$10,000 Aug. 21 for some of the rarest specimens of U. S. postage stamps at the sale of the celebrated George H. Worthington collection, estimated to have cost Mr. Worthington, of Cleveland, more than \$1,000,000. Its U. S. stamps have long been acknowledged as the finest in the world, and his entire collection, including foreign stamps, is only excelled by one or two abroad. Two sessions were held Aug. 21, 22 and 23 in the Murray Hill Hotel under the auspices of J. C. Morganthau & Co. The total realized at the first session was \$75,000.

The total amount realized in the three days of the sale was \$120,000. Of this, \$87,000 was received for the U. S. stamps, which brought the highest individual prices.

The high price features were the early Rumanian stamps, some of which have never been sold before in this country at public sale. Mr. H. M. Sperling, a N. Y. collector, paid \$1,625 for a copy of the 81 para blue on wove paper of the Moldavia issue of 1854, one of the gems of the collection.

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WOODSTOCK, N. Y.

The artists' colony at Woodstock enjoyed another successful summer. Artists and art students filled this charming valley of the Catskills, and the town hums with activity. A number of exhibitions attracted visitors. Each week the work of one artist is shown at the studio of the Art Students' League. So far, the exhibitors have been Hester Miller, John W. Bentley, Frank Swift Chase, Allen D. Cochrane and Anita M. Smith.

A permanent exhibition at the studio of Willard Allen includes paintings by Mr. Allen, John F. Carlson, Walter Goltz, Carl Lindin, John W. Bentley, Frank Swift Chase, Allen D. Cochrane, Leith-Ross, Andrew Dashburg and Henry S. McFee.

Japanese color prints were on view at the Blue Dome Fraternity.

The Maverick, under the direction of Hervey White, is an attractive feature. This colony of musicians gives a concert every Sunday afternoon, and David and Clara Mannes performed there recently. Woodstock artists are given a chance to show their work at these concerts, and among the recent exhibitions have been batiks by Jean Paul Slusser, monotypes by Christine Chaplin, bas-reliefs by Grace Johnson and paintings by Dorothy Greenwood and Neil Mc D. Ives.

The summer school of the Art Students' League continues under the direction of John F. Carlson. Frank Swift Chase is the assistant instructor. Fritz Winold Reiss has a poster school. Dashburg and Mc Fee have opened a school for figure work. The Woodstock School of Metal Work is again directed by H. L. Jenkinson. Dewing Woodward and Louise Johnson are conducting the Blue Dome Fraternity at Shady.

Much interest is taken in raising money for the Red Cross. Several entertainments have been given for that purpose, and every Saturday a market fair is held on the green of the Hotel Irvington. The products are donated and the proceeds are given to the Red Cross.

Birge Harrison, the founder of the Woodstock artists' colony, and one of the best known of Woodstock artists, is a prominent figure in the public life of the town. Other interesting people at Woodstock include: William E. Schumacher, Charles W. Boebinger of the Institute of Applied Art of Cincinnati, H. G. Maratta and Eugene Speicher.

The weekly art exhibitions at Maverick, N. Y., this season have been held and will be held as follows: Aug. 12—Wm. E. Schumacher; Aug. 19—Frank Swift Chase; Aug. 26—Catherine Watkins; Sept. 22—Bolton Brown, and Sept. 9—Eugene Speicher and Henry L. McFee.

The League displays were as follows: Aug. 12—Emile A. Gruppe; Aug. 19—Dorothy Gregory and Percy Holt.

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A romantic chapter in American Merchant Marine

is the title of an interesting illustrated article in the current number of The Print-Collector's Quarterly.

Other contributions to this issue are:

Some Mervyn Drawings in the MacGeorge Collection

By William Aspenwall Bradley

The Lithographs of Eugene Delacroix

By Frank Weitenkampf

The Print Department of the Minneapolis Institute of Arts

By Marie C. Lehr

Portraits of Robert Havell, Jr., Engraver of Audubon's "The Birds of America"

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The Print-Collector's Quarterly

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SPECIAL ANNOUNCEMENT.

This is the last of the summer monthly issues of the AMERICAN ART NEWS of the current year. The weekly issues will be resumed with that of October 13, when a new volume (No. XVI) will begin. Old and new subscribers, who may wish to have the journal with the new art season, so that they may be continuously posted as to art happenings the world over, regularly each week of the season, should send in—the former their renewals, if same have expired or are about to expire—and the latter their subscriptions, not later than October 1, so that they may be properly entered in our books, and the journal delivered promptly.

THE AUGUST BURLINGTON.

"The Adoration of the Magi," a contemporary copy of a lost picture by Hugo van der Goes, is the frontispiece of the August number of the Burlington Magazine, and forms the subject of an interesting note by Sir Martin Conway. A paper on "English primitives," by W. R. Lethaby, gives an admirable account of the work of Matthew Paris, the XIII century painter, sculptor and goldsmith, and is accompanied by three illustrations. A review by Sir Roger Fry of Ambrose Vollard's book on Paul Cézanne contains much of interest regarding the artist, M. Vollard, having had the wit to write a book about Cézanne and not about Cézanne's pictures. The four accompanying halftones are from photographs lent by the author. William Grant Keith writes on "A Theatre Project," by Inigo Jones, illustrating his article with plates and drawings of plans. "Armor from the Breadalbane Collection" is an important contribution by Charles Foulkes and will be read with interest at the present moment, when some complications attend a recent sale of armor in London have aroused such a storm of criticism. Admirable plates illustrate this exhaustive article. The Burlington may be obtained from its American publisher, James B. Townsend, 15 E. 40 St., N. Y.

THE SEASON'S PROSPECTS.

Speculation and curiosity as to the coming art season are naturally in the air in art circles, and the artists, dealers and collectors who have returned from summer vacations to the cities, are exchanging views whenever they meet. The opinions and predictions expressed and heard have a wide range—and vary from the hopelessly pessimistic to the almost absurdly optimistic.

Under present conditions we doubt if even the late Mme. de Thebes, the famous Paris clairvoyant, could predict with any certainty just what the near art season in this country will bring forth. The action of the Senate on Monday last in striking out of the Tax Bill the proposed 10% flat tariff on all articles now on the Free List, and which will doubtless be approved by the House and the final Conference Committee, presumably removes all danger of a tariff on art for the present, which, even to those dealers and others who do not oppose such a tariff, would be upsetting to the art trade for a time—and this removes one disturbing factor. While financial interests are unquiet and disturbed over the coming heavy increase in taxation and the probable floating of new and large war loans—with consequent indisposition to large expenditure on the part of the more wealthy art patrons and collectors—this condition is more than offset by the probable coming into the art mart, as purchasers, of some of the army of people who have made and are making small to large fortunes out of the war—and who, following the example of their fellows in England and France who thronged to the large art auctions in Paris and London last summer and made them unexpectedly most successful—will doubtless take advantage of their new wealth, and wisely invest some portion of it in art works.

The news which we publish exclusively today of the arrangement for two notable sales of old and modern Italian art, as early as November, and of the probable dispersal at auction of one of the best known and finest of Montreal's picture collections during the season, would make it appear that collectors and shrewd auctioneers anticipate a successful season.

The real crux of the situation, and which makes it impossible to predict or even safely speculate as to the art season, is the duration or cessation of the great war. Either such duration or cessation will bring new problems and uncertainties, to which the American art mart must adjust itself. It is a time for hopefulness, but above all, for caution.

SUES ART AUCTIONEER.

Mr. Leo N. Flesh, a San Francisco merchant, has filed a suit against H. Taylor Curtis, an auctioneer of that city, alleging that pictures from the Keith Gallery were bought by him at an auction conducted by Curtis, consisting of a watercolor by Whistler, an oil on copper by Terburg, and a third canvas by Koekkoek. He claims that he learned that the Koekkoek picture was the only original, although he had purchased all three on the understanding that they were genuine. On learning the facts he says he returned them at once, and now sues for \$600, the amount paid.

OBITUARY.

Matthew (Matthias) Maris.

Matthew Maris, or, to give him the name under which his birth was registered at The Hague, Matthias Maris, died in London Aug. 22 last, aged 78.

With him, says the London Times, "disappears the last of the three Dutch artist brothers who all became famous. If Maris was perhaps less known, so that only a restricted circle of friends was aware that he was recently still alive, it was because he lived as a recluse and in absolute poverty, so much so that he was called 'peulular.'

"Almost to the last, however, Maris could surprise the few friends who saw him regularly by the brightness and originality of his new ideas. Having set his face against what he considered the prostitution of his art, he accepted the natural consequences and lived in a way which few people would like to follow. The work by him which is known was produced when he was in absolute want of money, and sold for very small sums. In ordinary circumstances he never sold his work. It greatly grieved him to see that the paintings for which he got only a few pounds were sold for very large sums. So much did he feel that most people only bought pictures for the signatures of great artists under them and not because they were great productions of art that from his early days he steadily refused to sign his works. If, notwithstanding this, a great many of his paintings were sold with his name under them, Maris himself would say that his name was put there by others, and no doubt many works passing for his are entirely spurious.

"His simplicity was so great that he was often victimized by unscrupulous persons who went to him for money which he did not possess and then tried to obtain from him works of art. But from these he would not part, as he never considered them quite finished.

Early Life and Trials.

"Matthew Maris was the second of the three brothers. The eldest, James, was born in 1837 and died in 1899; the youngest, William, was six years younger. The grandfather is said to have been a Bohemian soldier who settled in Holland after the Napoleonic War; his son, the father of the painters, became a printer at The Hague, and it was because he found his own life so hard that from the beginning, he encouraged his boys to develop their natural talents for drawing and to become artists. As young men, James and Matthew lived and travelled together. They were working in Antwerp as early as 1855, sharing rooms with Alma-Tadema; in 1860 we hear of them in Germany and Switzerland, making sketches and studies, some of which are preserved, in the Mesdag Museum in The Hague; and then their home for some years was Paris, where Matthew—strange fate for the peace-loving and physically diminutive artist—was enrolled in the National Guard and did military service during the Siege. He nearly died of cold and starvation, but he came out of the war unwounded. James went back to The Hague, and some time afterwards the late Daniel Cottier, the decorative artist, asked Matthew to help him with designs for stained windows. This was the beginning of his life in London; he had been a resident here ever since.

"It was the old firm of Goupil, advised by their then assistant, Mr. E. J. Van Wesselink, who first 'took up' Matthew Maris, bought his pictures and drawings, and became his closest friend. But neither he nor anyone else was ever able to put this Pegasus in harness, or to induce Matthew Maris to work except when the spirit moved him. He was one of the most marked examples of the so-called 'artistic temperament' pure and simple, painting what he liked and when he liked—the 'when he liked' being so seldom that his works are extremely rare. The 31 mentioned in the Studio monograph of 1907 include nearly all the works of his maturity. Most of them are studies of single figures, telling no story, and as vague and vaporous in outline as a nocturne of Whistler. 'The Flower' is a girl with a vase; 'The Butterflies' a child lying on a bank; 'The Spinner' a girl holding a distaff; and a few small landscapes and figure studies seem almost to complete the list.

"But these works have certain rare qualities of color and fancy which, under the careful insistence of good writers and dealers in Europe and America, made Matthew Maris very much the fashion. At sales his pictures have brought very high prices. Two of them sold a few years ago at Christie's for 6,300 gns., and another for 3,400 gns. For the latter, 'The Four Mills' Maris originally received 150 francs from a Paris firm with the advice not to paint 'such rubbish.' It is much to his credit that he himself was never tempted by high offers to do scamped work, or to paint when he felt uninspired. But, on the other hand, it may be doubted whether a painter who was content all his life with what Corot entitled petites chansons will rank permanently among the great men.

Maris's Works in America.

"Montreal is the place to see examples of Matthew Maris," says Mr. Downes in the Boston Transcript. "Mr. E. B. Greenshields's collection contains perhaps the most noteworthy group of Matthew Maris's works to be found in any private collection in the world. He owns the large and important example known as 'The Christening,' a canvas indescribably rich in the characteristic browns and reds of the painter, and with a most beautiful sky. This was one of the pictures acquired through M. Wisselingh by Goupil. Its first owner here was Miss Catherine Wolfe, of N. Y. The other pictures in Mr. Greenshields's collection include the 'Boy With a Hoop,' painted in 1863, 'The Yoke of Oxen,' of about 1870, and 'The Dreamer,' dated 1887.

"Other owners of originals by Matthew Maris are Mme. E. J. Wisselingh, William Burrell, Lady Drummond, James Crathern, R. B. Angus, M. van der Maarel, A. F. Paton, Rt. Hon. Sir John Bey, J. J. Biesing, Andrew Maxwell, J. R. H. Neervort van de Poll, D. Croal Thomson, John G. Ure, C. D. Reich, and there are several notable examples in the Mesdag Museum at The Hague. These include 'The King's Children,' 'A Study,' 'The Bride of the Church' and a landscape.

"Mr. Burrell is the owner of 'The Butterflies,' 'Montmartre,' 'The Sisters' and 'Lausanne.' Lady Drummond has 'The Shepherdess.' In the Andrew Maxwell collection is 'L'Enfant Couchée.' 'The Spinner' is in the collection of Mr. Neervort van de Poll. Mme. Wisselingh owns an early study and another later study, also a 'Fantasy.' Hon. Sir John Day owns 'The Four Mills.' Mr. Crathern 'The Castle,' 'The Flower' belongs to Mr. Angus. 'The Prince and the Princess' is in Mr. Paton's possession. John G. Ure owns 'A Baby.' C. D. Reich has a 'Cottage Scene.' Cottier & Co. were the owners of three original etchings entitled respectively 'Under the Tree,' 'The Enchanted Castle' and the 'Lady with a Distaff.' Sir John Day has a genre called 'Feeding the Chickens.' M. van der Maarel owns a study. Mr. Biesing has a 'Market Scene.' Thomas Agnew & Sons, of London, are the owners of a variation of Mr. Greenshields's 'Christening.' Mr. Thomson owns 'Siska.'

L. H. Meakin.

Through the death in Boston, Aug. 14, last of L. H. Meakin, the American art world has suffered a profound loss. As a landscape painter of highest distinction he was known throughout the country. His canvases have adorned the leading American exhibitions and his knowledge has been drawn upon far and wide for years for art jury duty. But his home city, Cincinnati, was the chief beneficiary of his extraordinary talents and his unwearied labor. The winner of many medals of distinction and a member of the National Academy Mr. Meakin continued to devote his energies into his teaching at the Cincinnati Art Academy and the affairs of that city's Museum, with which he had been associated since he returned from his studies abroad in 1886. His studio was in the Museum and was the haunt of lovers of fine pictures.

"Mr. Meakin was born at Newcastle, England, and came with his parents when a child of 10 years to Montreal, Canada, whence after a short residence, they moved to Cincinnati. His early training in art was gained in the old McMicken School of Design, under the late Thomas Noble. In 1882 he went to Munich, where he remained for several years, studying under Profs. Raupp, Gysis and Loeffts.

In 1886 he himself became a teacher—returning to Cincinnati to join the faculty of the Art Academy—but his earlier routine remained unchanged. His painting grounds abroad included the country about Munich, the French Riviera, Paris, Moret, the Normandy coast and Chioggia, one year when Duveneck was painting there. In this country, besides the Ohio Valley, he painted at first at Gloucester and Annisquam, but of late years at Camden, Maine. A trip West in 1910 laid him under the spell of far western scenery. He revisited the far West each year, often taking with him an unfinished canvas to correct or renew a first impression.

Patterson Du Bois.

Patterson Du Bois, author, artist, editor and former assistant assayer of the Phila. Mint, died Aug. 8 in his Phila. home, in his seventieth year. He is survived by one daughter, Miss Constance Du Bois.

Born in Phila., the son of William Ewing de Bois, former assayer and curator of the cabinet at the Phila. Mint, he studied painting at the Fine Arts Academy and in the studios of D. Ridgeway Knight and Peter Moran. He entered the assay department of the Phila. Mint in 1867 and became assistant assayer in 1882.

F. H. Cruikshank Sammons.

Frederick Harrington Cruikshank Sammons, a well known restorer of paintings, died recently in Chicago, aged 79.

He was also a painter. He was born at Bath, England, and was the godson of the illustrator Cruikshank.

Mr. Sammons was best known in Chicago as the official restorer of paintings for the Art Institute.

AUTUMN BOOK SALE.

Books from various consignors, including scarce Southern pamphlets, English broadsides (William and Mary), English literature, and old and curious books, will be sold at auction at the Walpole Galleries, 10 E. 49 St., Tuesday afternoon next, Sept. 18.

LONDON LETTER.

September 5, 1917.

Never, even in the piping times of peace, has Christie's witnessed a scene of greater excitement than that which prevailed when the sale of the Hope heirlooms opened in late July. The famous salerooms were densely crowded, even to the street, where the overflow audience assembled to glean scraps of information passed on by individuals who had been fortunate enough to secure posts of greater vantage. There was a dramatic moment, too, when on the appearance of Mr. Hannan on the rostrum, the lights were suddenly turned up and the vast audience burst into a round of applause to greet the familiar figure that has now presided at so many important, even historic, dispersals. The day was one of the hottest of this summer, but notwithstanding the oppressive atmosphere of the hall, the ardent crowd bore the long hours of standing sooner than forego a moment of the exciting experience. Curators of museums figured largely among dealers and dilettanti, and it doubtless interested your American readers to learn that no less than three important marbles were acquired by their compatriot, Mr. Gordon Selfridge. The prices have been published in the Art News. The sale was exceptional in this respect, in so far that, owing to the unusual character of the items which composed it, no useful conjecture as to the prices which would be fetched could possibly be arrived at beforehand. An example of public spirit-edness was set by the Greek Minister who, with the help of one of his countrymen, purchased the Parian marble of Aphrodite for presentation to the museum at Athens. Messrs. Agnew, Partridge, Spink, Wallis-Harris and Durlacher were among the successful bidders.

A Late Sale Season.

The sale season stretched further into the summer this year than is usually the case, and the last day in July saw the dispersal at Sotheby's of the Barratt color prints, of which special mention must be made, even at this late date, since it illustrates in a quite remarkable manner the rise which the last few years have seen in the prices given for these works. The collection was formed about a quarter of a century ago at a time when color prints were held in comparatively low favor, the prices given by Mr. Barratt ranging in the case, for example, of the Morlands, from £14 to £72. Against these prices, those paid at Sotheby's in July range from £100 to £630. Such results are the reward of the collector who has sufficient faith in his own individual taste to follow it rather than that which happens to be the prevailing fashion of the day.

I doubt, however, whether this will apply to the taste of the "nouveaux riches" of the present hour, who are spending their war profits in the purchase of modern works, which may safely be relied upon to exhibit a severe slump before many years have elapsed. The standard of taste which they are setting up in certain circles is hardly one which we should care to see perpetuated!

New Tate Gallery Trustee.

Great dissatisfaction is expressed in regard to the choice of the new trustees for the Tate Gallery and a memorial has been sent to the Treasury on the subject, signed by the respective presidents of the Royal Academy, the Society of British Artists, the Hibernian Academy, the Painter-Etchers, and many other recognized bodies. The chief source of complaint seems to be that the board does not include any artists, though this is scarcely tenable, seeing that C. J. Holmes, an artist of particularly fine calibre, figures upon it. It is an extremely moot point whether in bodies of this character, the competent critic is not better qualified to give valuable service than the artist himself, for the latter is too often too cramped by his own individual point of view to be able to adopt a broad and comprehensive outlook. It is doubtful whether any alteration of importance will be made in the existing arrangements.

Prize for Memorial Plaque.

Prizes amounting to £500 have been offered by the government for the most successful models for the small memorial plaque which it has been decided to present to the next-of-kin of those who have fallen in the war. A symbolical figure subject has been suggested and the design is to incor-

porate the words: "He died for Freedom and Honor." Designs are to be sent to the director of the National Gallery by Nov. 1, a date which has again occasioned much annoyance to those who are always "agin the government," since it does not allow time for those artists and sculptors who are serving with the forces to enter the competition. It is inevitable that in times like the present, there should be certain difficulties in the way of strict adherence to the rights of the individual and those who take the matter so much to heart must find consolation in the fact that after the war there will without doubt be many more opportunities of the same sort for those who are qualified to participate. Whether it would not have been more politic to postpone arrangements for this medal till peace is declared is another point much under discussion, but seeing that this date may possibly not occur for a very considerable time, I am of the opinion that the government may well be left to take what steps seems to them advisable in the matter.

L. G.S.

Boston Museum's Accessions.

The Museum has acquired a drawing by Charles Meryon from the collection of the late B. B. MacGeorge of Glasgow, who made a specialty of Meryon. This superb sketch, which suggests an architectural fantasy by Piranesi, is described as a study for the etching of "La Pompe Notre Dame," but it is equally a study for the "L'Arche du Pont Notre Dame," since the two are combined here in one striking composition. The drawing is reproduced in the bulletin for August. It is a gift from the members of the visiting committee to the department of

prints. The illustrated Jaina MSS. which the Museum has recently acquired from the collection of A. K. Coomaraswamy, through Dr. Denman W. Ross, are illustrated in the bulletins. One of the MSS. bears a date corresponding to A. D. 1497, and probably two others belong to the early part of the XV century. With the possible exception of a similar MS. in the British Museum, dated A. D. 1427, these are the oldest known paintings on paper.

The department of paintings has made several valuable acquisitions. From the bequest of John R. Hall, through Mrs. Hall, come a landscape by George Inness, a landscape with figures by William P. Babcock, and a landscape by Emile Lambinet. Ernest W. Longfellow is the donor of two paintings by himself, namely, the "Interior of the Temple of Rameses II at Abu Simbel" and the "Portrait Bust of a King." Two sketches by William Morris Hunt have been given to the Museum by the Copley Society. From the bequest of Mary L. Macomber, through Miss Mary C. Sears, comes Miss Macomber's picture of "My Mother."

An Abbott Graves Sold.

The picture entitled "A Mountain Road in South America," by Abbott Graves, on display in the summer at the Sweat Memorial Art Museum, Portland, Me., has been bought by W. J. Upson, of Bethel, Me.

Freer Presents Painting.

A valuable Chinese painting has been received by the Portland (Ore.) Art Museum, the gift of Mr. Charles L. Freer, of Detroit, Mich. It is entitled "Wild Geese by a Lotus Pool," a Ming dynasty (A. D. 1368-1644), copy of the work of Tsui Po, a Sung dynasty (A. D. 960-1277), painter.

In Memory of "The Marne."

A statue representing the "Battle of the Marne," by Jo Davidson, was unveiled in Newport on the lawn of the Art Association, Sept. 6, by Mrs. Harry Payne Whitney. The statue portrays a woman of heroic size, and on the base of it is inscribed:

"La France, Sept. 6, 1914." "When France in wrath her giant limbs upreared, and with that oath which smote air, earth and sea, stamped her strong feet and said she would be free."

Raphael Kirchner's Estate.

The late Raphael Kirchner, the Austrian artist, left an estate of about \$3,700 in personal property, when he died intestate at the French Hospital here, Aug. 2 last. Letters of administration have been granted to his widow, Nina Kirchner, of 28 W. 68 St.

PARIS LETTER.

Paris, Sept. 5, 1917.

The end of summer has rarely found Paris so inert in matters artistic as now. There has been a dearth of exhibitions since early July, and announcements of new ones are still wanting. What is known as the re-entry (*la rentrée*—the return) from summerings away from the capital does not really commence until about Oct. 1. With that, but not until then, art matters may take upon themselves a fresh impetus. There will be curiosity to see what the painters have been doing during their intimate hobnobbing with nature, and this year the curiosity will be acute, for there is a feeling that more sincerity, more direct expression of the artistic consciousness, may be looked for than in many past years. There is no doubt that the moral discipline of the war has wrought and is working a rapid change in the tendency of French art. How long the lesson will endure is another question.

Artists Fallen at the Front.

War is continually taking its toll from among the young artists who are serving under the colors of their Motherland, and every week there are published two or three names of men who will never take up their palette again. Aside from such work as it is possible to do on or near the great battle front between turns of duty, the creative function in art in France remains most largely during the war in the hands of the older men. These have not been idle, and what they have done proves an earnest effort to emerge from prejudice and deterrent habit and to be interpretive of the climacteric phase of their epoch. When one sees Dagnan-Bouveret, for instance, abandon the too suggestive themes that made him famous for those that bespeak, not only patriotism, but the beauty of mental cleanliness, one may be sure that perverted art may even be subject to re-pentance—and a certain degree of reparation. It may even be hoped that decadence in French art has been arrested, at least for a time. Whether there is a genuine reaction, and whether the effect will be durable, only the future can show.

Artists Plan Restorations.

Nearly all French artists with progressive ideas are occupying themselves with the discussion of plans for the reconstitution of towns and villages that have been destroyed or mutilated by the artillery of the belligerents. There is a strong disposition to resist any effort to restore too literally that which has been demolished. This present generation of artists wants freedom to effect an adaptation of new ideas to old and of old to new, affirming its ability to produce worthier results than would otherwise be possible. And in that theory and ambition it is sound. In the architecture of the past, which most commands our attention—exception made of the pure examples in Egypt and Greece—there is wonderful adaptation, and in some instances a wonderful conciliation of diverse styles. In healing the material wounds made by the war, it is not impossible that more distinctive architectural types may be evolved than has yet been done since the final development of the Renaissance. There is, however, a grave danger in the fad of "regionalism." Fortunately it is being ably combated.

Founding a Velasquez School.

A considerable group of French artists fancy themselves to be in favor of "decentralization" of art. They periodically proclaim that Paris has a great deal too much to say in determining the trend of French art. They profess to be ready, too, to appreciate foreign art. Yet it is ludicrously easy to awaken their jealousy of any art than that of their own sort which threatens seriously to interest the public. The latest example of this spirit of narrowness relates to a project to establish an academy at Madrid, something like that of the Villa Médici at Rome, and to be devoted to the study of the Spanish masters, most notably Velasquez. The project appears already to have official sanction. But an outcry has arisen against it. Instead of sending students into Spain to learn Spanish art, it would be better, it is declared, to make a propaganda in Spain in favor of French art! As if both things could not be done, if desirable! Further

it is predicted that the artists sent to the Villa Valesquez will return to France "hispaniolized." How dreadful that would be! It is too much to say, of course, that French artists of today are jealous of the old Spanish masters. Many of them, however, are obviously afraid to compete with the force and the intense individuality of certain leaders of the present Spanish school.

A breath of revolution has swept over the Ecole des Beaux-Arts; yet there seems little prospect that it will be fruitful of reform. For years there has been intermittent lamentation over the fact that the School was so "cabined, cribbed, confined" by prejudice, routine and formalism, that all its influence was a detriment rather than a benefit to students. It is held to be the tomb of originality, and that no genius can pass under its portals and survive. The demand for a radical reform of its system of instruction has grown and grown, and now is the text of a violent campaign made by a popular daily journal.

A project to create a museum for works of artists who have been or shall yet be killed in the war is assuming definite form.

The library of Jules Lemaitre was recently sold. It took several days to dispose of it. Rarely has there been so remarkable a collection of ancient editions offered anywhere. For lack of space, I can only mention a very few of the titles and the prices. Molére's plays, in the separate original editions, brought \$5,520; Montaigne's essays, Paris, 1580, \$1,100; La Fontaine, "Nouvelles on Vers," Paris, 1665, \$770; Imitatio Christi, 1470, \$353; "Cy est le Rommant de la Rose," Paris, 1531, \$334; Rabelais, "Pantagruel," Paris, 1552 \$440; Ronsard, works, Paris, 1567, 5 volumes, \$1,133; François Villon, works, \$480; Bossuet, "Histoire des Variations des Eglises Protestantes," Paris, 1688, \$790.

Mrs. Moore's Art Collection.

An instance of how to do a good thing badly is the sale of the art collection of the late Mrs. William T. Moore, so long a social leader in a certain American circle in Paris. She bequeathed the collection to the war charities, and great expectations were formed as to the amount of money it would produce. Under amateur management, like many other private undertakings intended to help along the good cause, the first session of the sale proved virtually a failure. It was not made known to the public beforehand in the proper manner, and the public was not guided as to the real value of the objects offered by the assistance of recognized experts, so great a feature of important art sales in France. There was not even a catalog! The preliminary exhibition lasted one day and it may be said that it was hardly announced at all. The collection consisted of rare gems, of pictures, marble statuary, porcelain and authentic antique furniture. The finest piece of jewelry, a diadem for which \$12,000 was paid in the rue de la Paix, fetched only \$5,000. A Holland clock, worth about \$2,000, was sold for \$200. The other sessions of the sale may give better results.

French Art War Tax.

Speaking of the proposed tax in France of 25% on all art objects, "Le Cousin Pons" records the disapproval the project meets with from the Chambre Syndicale des Négociants en Objets d'Art, and cites from an article published by the organ of the society, under the heading "La Fiscalité Imprevoyante" the following passage: "In the last fifty years, our dealers in objects of art have, by their constant efforts, concentrated in Paris all that genius has produced in works of art, and have made of our capital the world mart for art objects, thus attracting dealers from all over the world, who open branches of their business in Paris, since there are to be found not only the infinite riches produced by our own country, but also those which flow thither from foreign countries to be offered to the numerous cognoscenti who make Paris their meeting place.

B. D.

M. J. E. Boucher, official painter to the French armies, whose work since the beginning of hostilities has attracted very wide attention, has collected a large number of reproductions in colors and in black and white of his military pictures, in a superb album, entitled "Souvenirs de la Grande Guerre," of which a special edition, with title, captions and legends in English and a preface by H. G. Wells has just been published by Armand Mandelbrot, of Lyons. Under a sketch of the Panthéon, which so well symbolizes the glories of France, is given a translation by Mr. Briggs Davenport of a famous verse of Victor Hugo, commemorating the soldiers who fell in the defense of France in 1815:

"Those who for love of Motherland have died
Merit the boon of pilgrimage and prayers;
Of all proud names the proudest e'en is theirs,
All other glory fades their own beside,
And as a mother would,
A people lulls them with sweet gratitude."

Carroll Beckwith spent the summer, as usual, at his beautiful country place and studio at Onteora in the Catskills. He will return to his New York studio next month.

The Pennsylvania Academy of Fine Arts

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21 Cresson scholarships awarded this year for travel in Europe or in America.

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PHILADELPHIA



MYSTIC (CONN.).

The Mystic Art Association opened its fourth annual exhibition of oils Aug. 16. One-half of the entire profits were donated to the Red Cross, one-quarter to the Mystic Village Nurse Fund, and one-quarter to the Village Improvement Society.

Mystic has long been a center for landscape and marine painters, and deservedly for the country that surrounds the picturesque village is more than usually rich in paintable scenery.

A large canvas by Charles H. Davis has been given the place of honor in the display, namely, "The Call of the West Wind," the first Altman prize winner at the last Spring Academy. "The Road to Center Hill," and "At the Foot of the Mountains," by E. W. Redfield, were also deservedly well placed. The late Henry W. Ranger, who spent his summers for many years at Noank, and was a staunch friend of the Mystic Art Ass'n, was represented by his "Across the Fields," a strong example of his work.

The whole exhibition had an extremely high standard and was most varied in the work shown. Robert Henri was represented by his "Mexican Gypsy Girl" and "The Wild Rose" was sent by Charles W. Hawthorne; also a portrait of a young girl, most subtle in handling and in color.

Another extremely sensitive and imaginative canvas by Charles H. Davis shown, had as its title, a quotation from a poem by Francis Thomson, "And Southward Dreams the Sun," and in direct contrast to this canvas was the daring realism of Paul Doughterty's "Summer Morning."

Arthur B. Davies showed his "Harmonia Too" and Gardiner Symons his "Deerfield River and Valley." There was a large figure placed in a garden by Frederick C. Frieseke, "The Morning Sun," and G. Albert Thompson was well represented by three canvases: "The Road to the Village," a large snow subject, "The Old Homestead" and "Fishing Boats, Mystic."

Childe Hassam and Daniel Garber, both had fine examples in the exhibition, and "In the Woods," by J. Alden Weir showed his truly refined brush at its best.

A portrait, "Katherine," by Francis D. Davis, was a most pleasing picture and Peter Marcus' "Midsummer Clouds" was a spirited canvas, while his "Old New England" and "An Upland Farm" were both characteristic.

William L. Lathrop was represented by a really delightful canvas, "Alexsanken Glen, Charles Rosen by "The Brook," Lester Boronda by "Island Harbor," Roy E. Bates by "April Weather, Blue Ridge Mtn.," and J. Eliot Enneking and George Koch by very creditable canvases.

Many of the works shown were sent from the Macbeth Galleries, N. Y. The exhibition as a whole had a remarkably high standard of excellence and, coming as it did at the height of the summer season, excited considerable social interest, and made a pleasant objective point for numerous motor parties from Stonington, Watch Hill, Newport, Narragansett Pier and others of the surrounding summer colonies. One feature of the exhibition which made it enjoyable was the tea room.

The officers and those on the various committees of the Art Association are: President, George S. B. Leonard; Secretary and Treasurer, Albert F. Earnshaw. Exhibition Committee: Charles H. Davis, G. Albert Thompson, Peter Marcus. Social Committee: Miss L. L. Dudley, Miss Elizabeth T. Mallory and Mrs. Charles H. Davis. P. M.

SILVERMINE (CONN.).

The Silvermine group of artists held recently its annual show as is the usual custom. Some strong and interesting work was shown in spite of the fact that many members of the colony have divided their time with their profession and are helping their country preparing for war. Some of the artists have become farmers and have very successful gardens, some on quite a large scale, and a good share of the crops will be turned over to Uncle Sam.

D. Putnam Brinley has been working all summer in the "camouflage." Solon H. Borglum, Frank T. Hutchins, Howard Hilderbrandt and E. A. Ashe are training in the Gallaher Battery and are learning to use the Lewis machine gun. Fred C. Yohn, the illustrator, has produced some strong work in military posters, which he has donated to the country. He also got up a design for the invitations for the exhibition. The jury and hanging committee on the recent show were E. M. Ashe, Wm. A. Boring, Howard, L. Hilderbrandt, Frank T. Hutchens, Chas. Shackleton and Fred C. Yohn.

Lee Gettysburg Memorial.

A memorial column, surmounted by a statue of General Robert E. Lee was unveiled June 8 on the Gettysburg battlefield in the presence of many Confederate veterans.

EAST GLOUCESTER.

So many artists have been summering at East Gloucester (whose old-time charm seems to have again asserted itself) that the second exhibition of the season at the Gallery on the Moors in to Sept. 20, has considerable local interest. This beautiful little Gothic exhibition building, on the Gloucester moors, built so generously by Mr. and Mrs. W. E. Atwood, and designed by Ralph Adams Crane, has proved a boon to the Gloucester art colony.

Among the more striking pictures in an exhibition of more than average merit are Carl Nordell's "Summer Girl," Louis Kronberg's "Girl Sewing", a group of Charles Hopkinson's water colors, Arthur C. Goodwin's "Down Beacon Street," Theressa Bernstein's "Golf, Eastern Point," E. Sparhawk-Jones' "Balloons," Louise Upton Brumbach's "Gloucester Harbor," and Cecilia Beaux's portrait of Leslie Buswell in Khaki. Other good subjects well painted, are contributed by Alice Worthington Ball, E. Parker Nordell, Mary B. Titcomb, Eben Comins, William E. Atwood, Elizabeth Wentworth Roberts, George L. Noyes, and others. On Aug. 31, the artists summering at East Gloucester showed their appreciation of Mr. and Mrs. Atwood's gift in a gracious manner by giving a delightful tea in honor of the donors at the Hawthorne Inn Casino. Tea was served at many small tables by young

OGUNQUIT, ME.

As "all the world" knows, Charles H. Woodbury discovered Ogunquit, and blazed the way for artists and art students. Mr. Woodbury has just finished a notable picture—a U-Boat-Chaser during reconstruction. His son, David, owner of this "seasled" (now taken over by the Government as Hydroplane), with a mate, and Charles Bittinger, A.N.A. (now in the Engineer Corps) superintending—all bending over the work in preparation for Coast Patrol. The hull, a brilliant scarlet, lies near the studio against a mass of green bushes, the whole canvas flooded with sunshine, in composition and color, most beautiful.

Near the edge of Bald Head Cliff is Howard Russell Butler's studio, with a top-light such as is used in galleries. He has a uniform lighting for the four walls, where hang many canvases, under-way and finished, all of sea and rocks. Each canvas represents a particular moment of light; thus sketches of dawn painted from four to five o'clock mornings, afternoon sunlight on waves, twilight from six to eight o'clock, and a series of moonlight pictures from nine to eleven. So he carries back to his Princeton studio much information of a few selected moods of Nature.

Joseph B. Davol in his secluded upper porch, facing the wide expanse of ocean, is gradually regaining health and strength

BAR HARBOR.

A selection of etchings and lithographs from Ensign A. E. Gallatin's collection was opened on Aug. 27, in the Print Room of the Jesup Memorial Library. An interesting group of etchings by living American artists include examples of the work of John Marin, Eugene Higgins, William Glackens, D. S. MacLaughlin and John Sloan. The Marin etchings belong to his earlier period, before he came under the influence of the Post Impressionists, and when the Whistler influence was very apparent, and are charming glimpses of Venice. The three dry-points by Glackens, made in Paris, are altogether delightful and in technique, absolutely masterly, and make one regret that they are the only plates he has ever made. His fine lithographic portrait of Ernest Lawson, the painter, is also shown. Like the dry-points, only three copies were printed. It is a pleasure to again meet with Sloan's engaging etchings. This artist is a true satirist, whose N. Y. set possesses much of the flavor of Daumier and Leech. He and Guy Pène du Bois stand alone in American art.

D. Y. Cameron is represented by a dozen of his fine plates, while other etchers represented include Steinlen, Maxime Lalanne, Alphonse Legros and Jules Jacquemart, the last named by several of his imitable renderings of Sévres porcelain.

An important and interesting group of contemporary lithographs includes clever drawings by John Copley and his wife, Ethel Gabain. Other English artists represented are Will Rothenstein and Charles H. Shannon. Other artists whose lithographic work is shown includes George Belows, Forain and Fantin Latour.

A few important plates by Rembrandt, Meryon and Fragonard complete the exhibition, in connection with which are shown a number of Persian and Japanese miniatures, besides several bronzes by Mr. Mansfield and Mrs. Whitney.

The permanent collection of etchings, owned by the Print Room, will be Sept. 17.

STOCKBRIDGE (MASS.).

The annual art exhibition at the Casino, Aug. 25-Sept. 10, attracted many cottagers this year. While the exhibition was not so large as in previous shows, the quality was notably high.

Robert H. Nesbit, Walter Nettleton, J. Alden Weir, Clark G. Voorhees, Herbert A. McCallum, Walter L. Palmer and Chauncy F. Ryder sent landscapes in oil, and Edward S. Moore and Miss Marie O. Kobbé, watercolors. F. Luis Mora showed his "Passing Herd." There were examples also of Ben Foster, Miss Emile Clarken, Mrs. Mary N. McCord and Miss Margaret S. Fijimmer.

The portrait division was the feature of the exhibition. William Scott Pyle showed a portrait of Miss Ruth Deyo, pianist; Mrs. Martha Baxter Wheeler, one of her mother, Mrs. Mary L. Baxter; Miss Lydia Field Emmet, one of Mrs. Norman H. Davis, of Stockbridge, and another of Miss Olivia E. Phelps Stokes, of Lenox. Charles A. Burlbut, John C. Johansen, Miss Jean McLean and Miss Mary Foote also had portraits.

Miss Emily Winthrop showed a portrait bust, and Daniel C. French an impressive nude figure from one of the groups of his Panama Exposition work. Chester Beach and Edmund T. Quinn also were represented in sculpture.

There were still-lifes by Miss Matilde Bronell, of the Stockbridge group of artists, and monochromes by Walter Kingstone.

Sketches at Print Gallery.

The exhibition of pencil sketches of scenes abroad by F. Percy Montgomery, artist and author, at the Ehrich Print Gallery, 707 Fifth Ave., will continue through September. These sketches, some in pencil and others in crayon, are meritorious, and among the subjects on view are "Bridge of San Martin at Toledo," a decorative study of nude figures; the sea off the coast of Spain, and the well known "Bridge of Sighs, Venice." There is a sketch in pencil of Central Park in the rain, with good atmospheric effect.

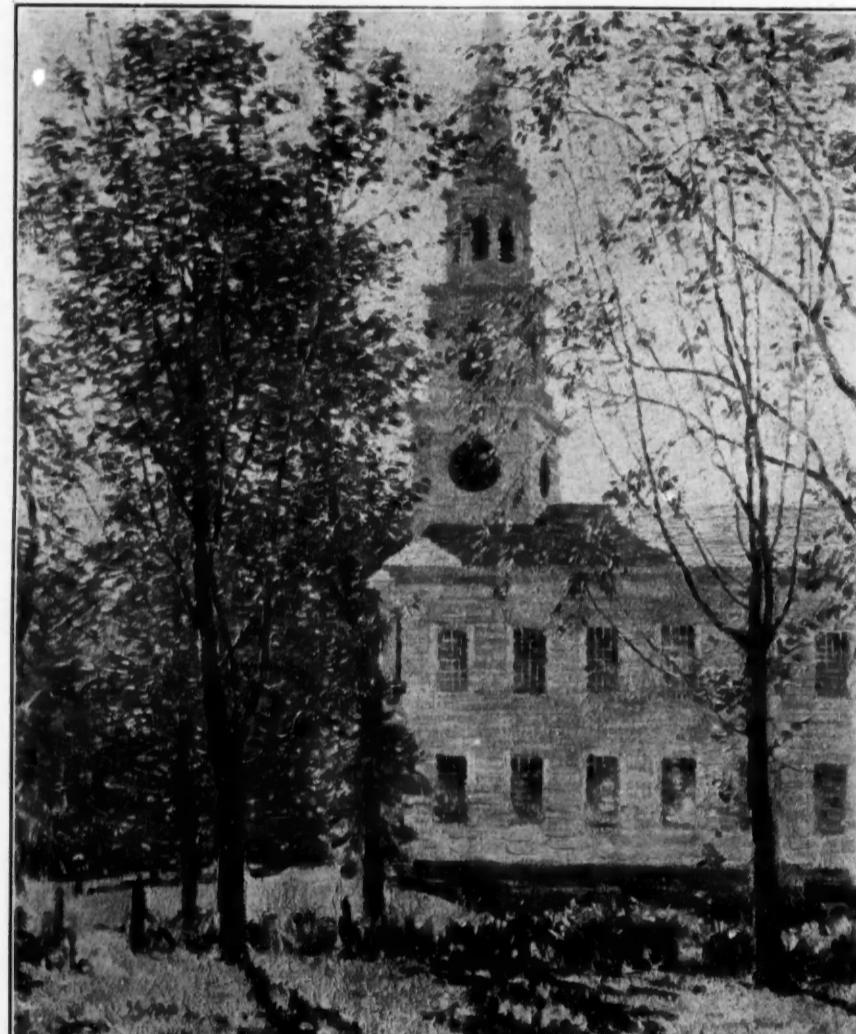
High Prices for Old Armor.

At Christie's in London, July 5, the sale of a notable collection of arms and armor and French tapestries brought a total of \$181,835. The major portion of these were collected by John, second Marquis of Breadalbane, and eventually inherited by Major the Hon. T. G. B. Morgan-Grenville-Gavin, M.C.

The highest price paid was for a North Italian circular shield, about 1560, which went to L. Harris for \$17,000.

Wilton House Drawings Sold.

The collection of the Earl of Pembroke and Montgomery drawings from Wilton House, were sold at Sotheby's on July 9. These were contained in four large volumes, the first bearing the date November 23, 1772.

**THE VILLAGE CHURCH**

Everett L. Warner

First prize, Duxbury, Mass., Art Association Exhibit, August 19.

girls dressed in Greek robes. About 106 for renewed work.

Carl Blenner is busy with his class and his own interesting work, as are also Frank Bicknell, A.N.A., New York. Mary C. Sheerer, instructor of Ceramic Decoration, and asst. director of Newcomb Pottery, New Orleans, whose exhibit was awarded a prize at the last Paris exposition. Caroline Stehlin, New York, figure and landscape, Rosalie Clements, New York, decorative painting. Sophia A. Walker, New York, whose bas-relief for an Ogunquit medal won in competition last summer. Mrs. L. L. Peabody, Boston, miniature painter. E. R. Kinsbury, Boston, Frank Reed Whiteside, leader of the Philadelphia contingent, Adolph Borie and others, and H. E. Field, Brooklyn. D. W. Tryon usually appears in September, also James Parton Haney. Mr. and Mrs. Emil Carlsen and son, Dines, come for October. Mr. and Mrs. R. V. V. Sewell, N.A., are at Monhegan. Mr. and Mrs. Douglas Volk are at their camp, Center Lovell, Me.

York Harbor: Mrs. Horace M. Fulton, Washington City, has organized a class with the Women's League, which she will teach in Batik and Tied dyeing, the finished work to be sold for the Red Cross. Susan Ricker Knox gave, recently, a "Silver Tea" and exhibition at her Hillside studio; proceeds for the Red Cross. Elizabeth Curtis, New York, is occupying her quaint cottage. Susan M. Ketcham.

The September exhibition in the galleries of the Milwaukee Art Institute consists of 26 characteristic oils by Charles Rosen and 14 sculptures by Mrs. Gertrude Vanderbilt Whitney, including her "Titanic Memorial" and "La Chinoise."

ARTISTS SUMMER COLONIES.

(Continued from Page 3)

CRAGSMOOR.

The artist colony here has grown until it now numbers five academicians among its members, as well as many others. Some well known, some whose fame is yet to come and some amateurs.

The September exhibit, held last week in the "Barnstormer's Theatre"—one of those converted barns with a story all its own, its wide open doors framing a sunny slope—was a notable one for Cragsmoor, since it was its first.

G. L. Henry, perhaps the oldest inhabitant in the artist colony represented, is himself as interesting a figure as any of those he paints. His "First Church in Cragsmoor" is in his unique style. Even when his genius takes a holiday in honor of the tenth wedding anniversary of a friend, and decorates a tin platter with one of his characteristic scenes, the charm of his art still lingers.

Two landscapes by George Inness, Jr., are rich in color. Nearby, neither group losing by the contrast, were hung landscapes by Carroll Brown. The depth of tone and intensity of the Inness canvases showed more clearly next the brilliant fresh color, delicacy and poetic feeling of those by Carroll Brown.

Some of Arthur Kellar's delightful pencil sketches, free and natural and graceful, were deservedly admired. Miss Helen Turner showed several canvases, among them a delightful portrait of "Nancy" and some glimpses of her own charming garden and birches.

Edward Gay, the veteran landscapist, sent a group of landscapes, among them one of the gems of his work—a small picture that lures one on into the sunset glow. C. C. Curran was represented by some of his graceful strong nymph-like figures, with flotating drapery, which one always associates with him. Although some of the canvases shown were old friends, one is at a loss to designate others, such as those of Mr. Curran's, which are too recently finished to have been christened, the exhibit being a neighborly impromptu affair, and uncataloged.

Miss Cowan's silhouettes attracted much attention, especially those of Mr. and Mrs. Edward Gay, two figures familiar and much beloved "on the mountain"; and her miniatures were among the joys of the afternoon.

Mrs. Sturdevant contributed some fine portraits which made one regret anew that she has not done any recent work. Frederick Dellenbaugh, who has been too occupied with his books on the Great West to do much painting of late years, nevertheless sent several small canvases; and some interesting contributions by Miss Patty Gay, Miss Ogden, Mrs. Browning and Miss Alice Browning were worthy of notice.

Cragsmoor's method has always been peripatetic—one walks from studio to studio along quiet wood paths and shady roads; but to gather up the cream of the summer's work for one fall afternoon in the hospitable Barnstormer's gallery—that was something left for this year to accomplish.

H. D. W.

SAN FRANCISCO.

Mrs. Phoebe A. Hearst's collection of notable tapestries, which includes examples of the art of Japan, China, Russia and India, has been placed on view in the Palace of Fine Arts. Of note in the collection are a number of pieces of gold and silver embroidered peasant caps from Bulgaria.

PORTLAND, ORE.

The Art Museum has a summer exhibition of Japanese prints from the William Ladd collection and a loan exhibit of watercolors by Frances McComas.

Arthur Wesley Dow, of Teachers College, Columbia University, gave two talks on art at the National Educational Association here in July. His summer course at the museum is being well attended. Ninety students enrolled for the five weeks' course. Five lectures on "Art Appreciation" are open to the public.

John McClure Hamilton, the English portrait painter, is the guest for a few weeks, of Hon. Charles H. Carey.

JEFFERSON CITY (MO.)

Hon. Frederick D. Gardner, Governor of the State of Missouri, has appointed the following as a commission who will have in charge the decorations for the new State Capitol at Jefferson City, to comprise both mural painting and sculpture: Mr. J. F. Downing, Kansas City, Mo.; Mrs. W. R. Painter, Jefferson City, Mo.; Dr. John Pickard, Columbia, Mo.; Mr. W. K. Bixby, St. Louis, Mo.; Mr. Arthur A. Kocian, St. Louis, Mo.

Among the artists represented at the summer exhibition of pictures now on under the direction of Director Fernando A. Carter, are William H. Singer, who contributes

several Norway and Holland landscapes, Carl J. Nordell, who has several portraits, Mrs. Emma F. McRae and Miss Dorothy M. Litzinger, who send landscapes, Mrs. Charles H. Davis, Miss Marion Markham and Thomas Mitchell Pierce.

The trustees of the Museum have purchased from Prof. Jeanette Scott of Syracuse University, her canvas, entitled, "The Blue Tea Cup," which has been added to the permanent collection.

MILWAUKEE.

The second annual exhibition of watercolors by American artists which, in July, opened at the Milwaukee Art Institute, continued through August. Including the special exhibition paintings by Ilonka Karasz, there were 136 numbers in this display, and among them, the following merited especial notice: Colin Campbell Cooper's "Tin Fountain" from the San Diego Exposition, John Emory Albright's picture of two little boys, Charles Warren Eaton's "Canal at Bruges," "Canal Bank" by G. M. Haushalter, and Edward Dufner's "Reflections." Gerald Cassidy's "Spectators," Haley Lever's series of interesting scenes from Marblehead, Clara Weaver Parrish's "Evening," and "Solitude" by Harry Spiers, are all interesting and characteristic work.

The Karasz pictures are bright and gay, typical of the work done by this artist for the covers of *Vanity Fair*. The stiff and conventional symbols, together with her angular figures, have an Assyrian touch that lends a strange fascination to themes conceived in childlike spirit.

The Abrahamson collection is still on view and is notable for the portraits shown of well-known citizens.

ROCHESTER, N. Y.

A gift of unusual interest has just been made to the print collections of the Memorial Art Gallery, of about 75 rare etchings, engravings and other prints, presented by Mrs. Henry G. Danforth, and including the work of many of the most famous engravers in the history of the art.

Besides 49 engravings, there are a score of etchings and several mezzotints. The latter belong to the English group of the late XVIII century, and include one by the famous mezzotintist, James Watson, after a portrait of Miss Charlotte Fish by Sir Joshua Reynolds; two by John Faber, after portraits by Kneller; one by William Ward, and one by Say.

Among the etchers and engravers represented are such men as Della Beila, an Italian etcher of the XVII century, J. Morin, a Frenchman of the same period, and Cornelis Visscher, who is represented by an excellent print after Van Ostade, the famous genre painter.

The summer exhibition at the Memorial Art Gallery consists of American paintings selected from exhibitions of the past season at the National Academy of Design, the Pennsylvania Academy of the Fine Arts, and Corcoran Gallery of Art, Washington.

CORRESPONDENCE.

Other Portraits of Lafayette.

Editor AMERICAN ART NEWS:

Dear Sir: Referring to the notices in your last three issues relative to portraits of Lafayette, it may be of interest to your readers to know that in addition to those already mentioned there are other important portraits by the leading American artists of that period. There are two by Mathew Harris Jouett, a full length in the capitol at Frankfort, Ky., and a bust owned a few years ago by Mrs. Rhodes, of Richmond, Ky.; one by H. Inman in the Capitol, Albany, N. Y., and a full length by S. F. Morse in the City Hall, N. Y.

With best wishes for the continued success of the ART NEWS, I remain

Yours truly,
I. M. Cline.
New Orleans, La., Sept. 11, 1917.

The Fatal Wall, or the Great Conspiracy.

Editor AMERICAN ART NEWS:

Dear Sir: Those were wise women who selected yellow as the color for Woman's Suffrage. Yellow is becoming to blonde and brunette alike. What yellow is to woman, the neutral red wall is to paintings, fair to all, helpful to some, fatal to none.

I sent a modest little grey sketch, "Rainy Morning," to the Academy. It must have had something in it to please the jury, for it was hung, although only 12 by 16, and so reserved in color and values that it had nothing to recommend it to the superficial. If it had been hung on maroon it would have looked its best, but it met with disaster on a grey wall, whose value and color were identical with the mass of my poor little canvas. There remained nothing but the frame and a gull or two.

Green is out of fashion. They are not wearing green this year. But green is the most prevalent color in nature; it is the most difficult thing to paint; most of the

great landscapes of the world are green. And nothing is more effective without "effectionism," and green pictures require a red wall. What is finer than sunlight playing through fresh green leaves, filtering across green moss and ferns, intensifying all the reds and browns and violet greys? Such a thing I attempted in a picture called "The Mossy Roof." It looked its best on my library wall of red. When hung on the green walls of the National Arts Club gallery, that wall absorbed what good qualities that canvas may or might have had.

It is an accepted principle in art that the eye first goes to the light. This means that it requires a mental effort to draw the eye from the light wall to a picture. Moreover, pictures should be exhibited on walls approximately like the walls of people's homes, for the great majority of pictures cannot go into public or private galleries. We all know how unpleasant the walls of a new house are for the first year of occupancy, kept white to enable the plaster to dry out.

Gradually, as the key in painting has been forced up, the color of our exhibition walls has risen in pitch, from red to green, from green to grey, from grey to yellow, from yellow to pale lemon.

All things are relative, and the high key men have found that, whilst their things are not improved by the light wall, they do not suffer as do those of the middle register. It makes it easier "to put it over" the other fellow, and gradually the other fellow has had to stop singing baritone because the accompanist has smashed the middle octaves of the instrument. Russia built her railroads deliberately with a non-standard gauge, so that the rolling stock of potential invaders would be useless. Not only the "Modernists" but the modern men have been changing the gauge of our walls for an analogous reason. Some of the best things ever painted make but dark rectangles on light walls.

And now comes the culminating atrocity.

The Blight of the White.

When I went into the Independent Show I thought the white wall was due to a policy of economy. I have since learnt that it was deliberate and that the "Modernists" want to change all the walls to white. A white wall will hurt a Hassam just as the lemon colored wall or the light grey wall hurts a Corot. The white wall kills color, tone, "vibration," luminosity, mood. These are qualities despised by the "Futurist." The white wall gives a chance only to "pattern" and "form." It therefore eliminates from competition the finest things in the art of painting. The white wall kills them—they wilt like the wild rose. The "Futurist" picture is like a weed—it flourishes in any soil. The white wall cannot spoil it, for it is stripped already. And so the white wall, deliberate or unconscious, is a conspiracy to eliminate competition.

I am not a "tonalist" in the narrow sense. I admire the good work of modern (not "Modernist") men like Hassam, Weir, Symonds, Redfield, Schofield, Bellows, Glackens, etc. I believe that, whilst we cannot surpass the Barbizon men in "mood," we have learnt much in the rendering of the outdoor since their day. But "tone" has its place in art and in every individual picture, and tone is killed by the light wall. Not only does it kill the beauty of the individual picture, but it causes the cessation of the creation of anything but the highest keyed. Let us paint "blonde" if we will, but let us stop short of albino. Let us admire the tenor, but there is no place for the falsetto, outside of negro minstrelsy. We have been approaching the state of the "Anvil Chorus" sung by a vast throng of albinos with falsetto "voices." True, the "Futurist" is not albino nor falsetto, not tenor nor soprano, not baritone nor bass. He is a buzzing noise, and it makes no difference whether that noise is accompanied by an orchestra, a human voice or a tin can. And as the white wall kills his enemy, the "conventional" artist, and does not hurt him, white it must be.

The white wall, except for black and whites, is the enemy of all but the incoherent, the morbid and the brutal.

Charles Vezin.
N. Y., Sept. 10, 1917.

BOOK REVIEWS

THE IDEALS OF PAINTING. By J. Comyns Carr.

The Macmillan Co., N. Y., 1917. (\$2.00) In his prefatory note to "The Ideals of Painting," the late Mr. Comyns Carr modestly stated that it "lays no claim to original research, and that its purpose is merely to give a general view of painting from the time of Giotto to the present day." The author certainly realized the latter part of this statement in a most satisfying manner, thus rendering an immense service to students and art lovers, who will welcome this work as a valuable addition to art literature.

The book is divided into seven parts, treating in turn of the "Ideals" of Italy, Flanders, Germany, Holland, Spain, France and England. From Giotto and his successors, the painters of the Quattro-Cento,

and Leonardo, Michelangelo and Raphael, Mr. Carr passes to Venice and the north, and he notes the decline of the spiritual elements in art—so pre-eminent in Florence, Umbria and Siena—which rapidly betrayed itself after the death of Michelangelo, when the surviving forces of Italian painting passed from Florence to the north.

With the passing of the religious inspiration that marked the earlier schools, came the realistic tendencies that were to exert a profound and enduring influence upon all the later schools of Europe, and Mr. Carr traces the discovery and development of those three special branches of painting—Landscape, Portrait and Genre—which later on mainly engaged the energies of Flanders, France and Spain, to the City of the Doges, which he calls their birthplace.

A study of Flemish painting follows, and the author, in speaking of XV century painting, points out that "supreme authority of design" was its marked characteristic.

This interesting chapter is followed by one on the German school of Cologne, which may be considered the parent of all Northern art, and thence the reader is taken to Holland and the Dutch school, dominated by the genius of Rembrandt. In writing of Spain, note is taken of the fact that "turning first to Flanders, and at a later period to Italy, the pictorial art of Spain was for a long period almost wholly dominated by these influences." It was not until the XVII century that there arose the group of artists who secured for the Spanish school its high rank in European painting.

Up to the opening years of the XVII century alien artists had, for the most part, ministered to the needs of France in the field of art, the alternating influence of Flanders and Italy predominating. After making this statement, a rapid review is made of the centuries preceding the birth of modern French painting, with a passing allusion to the birth of the native French school under the leadership of Nicolas Poussin (1594-1665), and considerable space is devoted to the XVII and XVIII centuries. The chapter closes with an admirable survey and criticism of XIX century art in France, of the opposing conventions of Classicists and Romantics, of the new form of Naturalism, headed by Courbet, and carried to a further development by Manet, and finally it deals with the Impressionists.

In England, the work of the miniaturists of the Middle Ages is noted by the author as "entirely national in character, and of a beauty that found no rival in contemporary Europe." Fragments of mural decoration and detached panels remain to show that an early art of high excellence existed and might have developed on lines of its own had not the Reformation entirely crushed the exercise of the artistic spirit. The after growth of art in England is due to a foreign source. This chapter, which deals with English painting down to the end of the XIX century, closes Mr. Carr's interesting and admirable work.

RENASCENCE TOMBS OF ROME. By GERALD M. DAVIES, M. A. E. P. Dutton & Co., N. Y. (\$6.00)

In his "Renascence Tombs of Rome," Prof. Davies, Master of Charterhouse, has brought to bear his profound scholarship and intimate knowledge of the Eternal City on the subject of the sculptured tombs of the XV century in Rome. No adequate work on this subject had hitherto been published in English, and the author must be congratulated on having, as he observes in the preface, "sought to meet a want which has often been felt." That the task has been admirably accomplished must be recognized by every serious student of Roman sculpture from 1100 to 1500. Several chapters are devoted to the intervening centuries, and an excellent chronological list of the most important tombs of Rome from 1123 down to 1514 is appended.

While pointing out that the XV century Renascence tombs in the churches of Rome are unequalled in historical interest by all others in Italy, Prof. Davies does not claim for them the same predominant position in art. To Florence, he says, belongs beyond dispute that position, and he cites such notable examples as Donatello's monument to Pope John XXIII, Bernardo Rossellino's Lionardo Bruni, Desiderio da Settignano's Carlo Marsuppini, Antonio Rossellino's Cardinal James of Portugal, besides Mino da Fiesole's tombs in the Badia of Florence and at Fiesole.

Patient research and over forty years' acquaintance with the Renascence tombs of Rome, have resulted in a book that must be counted among the standard works on art, and that is more fascinating than a romance, being in point of fact a chronicle of a thousand romances since it deals with the work, and incidentally, with the lives of great Italian artists, of Popes, kings and other figures dominating the four centuries in question.

The 88 illustrations from photographs that accompany the text, add considerably to the value of the book.

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Milch Galleries, 108 W. 57 St.—Exhibit of paintings by American artists.
Modern Gallery, 500 Fifth Ave.—Etchings by a pupil of Picabia.
Montross Galleries, 550 Fifth Ave.—Paintings by modern American artists.
New York Public Library—Spring Print display of recent additions in the Stuart Gallery (room 316), prints, drawings, and etchings, including examples by Meryon, Whistler and Haden; lithographs by Pissarro, Brangwyn and Odilon Redon; original drawings by Mauve, Rodin, I. Isabey; prints by Durer, Rembrandt, Debucourt, etc.
Print Gallery, 707 Fifth Ave.—Informal display of prints by Louis Raemakers.
Print Gallery—Pencil sketches, by F. Percy Montgomery.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Snedenor Galleries, E. C. Babcock, Successor, 19 E. 49 St.—Pictures by leading American artists.
Touchstone Galleries, 118 E. 30 St.—Paintings by modern American artists. Chalk drawings of a child at play, by Van Deering Perrine, and Garden exhibit.

AMONG THE DEALERS.

Mr. George Alfred Bonaventure, of the Bonaventure Galleries, 601 Fifth Ave., who went to Plattsburg, N. Y., for military training, has been appointed lieutenant. He expects to leave soon for France.

Mr. Edmond Bonaventure, brother of Lieut. Bonaventure, has just returned from a jaunt to the Blue Ridge Mountains. During his outing he visited Gettysburg, Hagerstown and other places of historic interest.

Henry Reinhardt, of the Reinhardt Galleries, 565 Fifth Ave., plans to return this week from Spring Lake, N. Y. Mr. Paul Reinhart has also returned to town.

The Ralston Galleries of 567 Fifth Ave., which have been renovated and enlarged, are now open for the season. Mr. Louis Ralston returned not long ago from Lake Placid where he spent the summer.

The Keleian Galleries, 709 Fifth Ave., are open for the season.

Mr. George Durand-Ruel, of the Durand-Ruel Galleries, 12 E. 57 St., plans to arrive from France in November.

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Gill and Reigate's New Quarters.

The old and well known London and N. Y. firm of Gill and Reigate have removed from 18 E. 57 St., to more commodious quarters at 31 E. 57 St. The entire building at the new address is devoted to the business of the firm which established its American branch in 1910.

Of especial interest in the collections now shown are examples of XVIII century English mahogany and satinwood, decorative pictures, early engravings, needlework samplers and quaint old English pewter and Battersea enamels. There are also many complete rooms with genuine old oak paneling, as well as others with woodwork from several historical XVII century manor houses.

* Pembroke College, the women's college affiliated with Brown University, Providence, R. I., has acquired by gift Charles Curtis Allen's painting of "Grand Monadnock," exhibited at San Francisco.

Braun Co. to Retire.

The old art firm of Braun et Cie, 13 E. 47 St., announces a temporary suspension of business at the close of present month, and also a sale of all the effects of the house.

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WITH THE ARTISTS.

Albert Groll has been painting at the Grand Canyon during the greater part of the summer. He is now in New Mexico and will return to his Gainsborough studio some time in October.

Colin Campbell Cooper spent a busy summer painting New York street scenes and did not leave his Gainsborough studio until Sept. 1. He is now at Cape Cod, Mass., where he will remain, with Mrs. Cooper (Emma Lambert), until the late autumn.

After spending some weeks near Cincinnati, Edward Potthast has returned to his Gainsborough studio, where he is completing a large beach scene subject for the Red Cross. He will spend the remainder of the autumn painting at Gloucester, Mass.

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Albert P. Lucas recently returned from a visit to Paul Smith's in the Adirondacks, where he made some interesting sketches. He is now at work upon two large decorative panels for a private residence.

Sidney Lemos, a young Californian of considerable talent, has recently decided to make New York his home. He paints clever portraits and decorative subjects at his new studio, 1931 Broadway.

One of the first exhibitions to be held at the new Snedecor Galleries, 19 E. 49 St., in early November will be a group of landscapes by Theodore K. Pembroke. Proceeds from the sale of pictures during the exhibition will be devoted to the Red Cross.

An exhibition of paintings and sculptures by Marco Zim is now on at the Cathedral Parkway Gallery, 40 W. 110 St. The work of the artist, both in oil and plaster, is marked by originality of conception and virility of execution.

Charles F. Naegle, who spent all of last year painting portraits in Atlanta, Ga., is now at his summer home, Wildwood, N. J. He will return to Atlanta in the late autumn to complete several portraits of prominent Southerners, and will probably remain in the South until the spring.

Warren Davis recently completed an important decoration of six large panels for a New York private residence. During the summer he sold several canvases in a Western city.

Robert Eberhardt, a clever young sculptor, pupil of Rodin, has settled for the coming season at 1931 Broadway. He spent a considerable time working on the Pan-Pacific Exposition buildings and his unusual talent was noted by many of the older sculptors there. His portrait work is especially able, but everything he does shows a spirit of poetry that marks for him a successful future.

Elliott Daingerfield has recently built a handsome new studio and residence at Blowing Rock, N. C., where he is now painting. He will return to his Gainsborough studio in the late autumn.

Everett L. Warner has spent all the summer in New York working for the Government, to whom he volunteered his services. He is at present painting ships at a Brooklyn dock, having been assigned to the camouflage.

Leon Dabo, the Brooklyn artist, has gone to France with the Rev. Newell Dwight Hillis, pastor of Plymouth Church. The two will visit both France and England for the purpose of gathering first hand information regarding the warring countries.

Leonard M. Davis went to Banff in the Canadian Rockies for his summer painting material.

Miss C. Barrett Strait, whose portrait of Daniel Frohman was shown at the Society of Independent Artists exhibition at the Grand Central Palace, last spring, spent a portion of the summer at Greenville, S. C.

Carl Nordell is one of many Boston painters who have recently joined the artist colony at East Gloucester.

Miss Theresa F. Bernstein, of the Holbein Studio, is at East Gloucester, Mass.

Harley Perkins, the Boston artist, has passed the summer on the Maine-New Brunswick coast, chiefly in the vicinity of Passamaquoddy Bay. Later in the autumn he will make a trip to the Canadian

Helen M. Turner, of 207 East 17 St., is at Cragsmoor, N. Y.

William J. Baer, of 226 Central Park South, has been busy in town all summer. He lately returned from a month's stay in Cincinnati and while there painted a miniature of Mrs. Clendinning Groesbeck, and also did some portrait work in the family of Mr. Seely.

Among Mr. Baer's recent sitters was Mr. William Baird, Jr., son of William Torrey Baird, whose portrait he has just completed.

Jane Petersen, who spent the early part of the summer in California, has now gone to East Gloucester for the balance of the season.

Portrait of a Brooklyn Man.

W. G. Bowdoin of President St., is sitting for his portrait to Clare Mamre Norton, an artist associated with the Catherine Wolf Club, and one who has exhibited extensively in well known galleries.

Arthur Crisp is now at work on six panels for the Greenwich Settlement House.

Hamilton Easter Field, and Robert Laurent, are both at Ogunquit, Me. Mr. Field has been busy with his brush and Mr. Laurent with his carving tools during the summer, and the results will be seen in the coming autumn exhibitions.

Mrs. Alice Preble Tucker De Haas (now Mrs. William Carpenter) has happily recovered from an attack of typhoid fever and has returned with Mr. Carpenter to East Gloucester, Mass., from Massapequa, L. I., where she was visiting Mr. Carpenter's relatives, when taken ill.

C. A. Slade has joined the colors, and is now at the Plattsburg Training Camp, as a member of the 3rd Company. Mrs. Slade will manage the exhibitions of Mr. Slade's recent oils—already arranged in Phila., Boston and other cities. The Phila. exhibition will be held in the Arts Club Gallery in that city for a fortnight, beginning Oct. 1 next, with a press view and luncheon, Sunday, Sept. 30.

C. S. Pietro has executed a portrait bust of Prof. Charles Sprague Sargent, of Harvard, to be placed in the Forestry Hall of the American Museum of Natural History.

Miss E. Sophonisba Hergesheimer, of Nashville is now at her Nashville (Tenn.) studio until Oct. 1, filling important portrait commissions.

She will then go East to stay several months and fill several portrait commissions, one of a prominent resident of Williamsport, Pa., and will spend some weeks in N. Y. Early in the summer, Miss Hergesheimer painted the portrait of Capt. W. R. Bettison, U. S. A.

Mr. Forbes Watson, for some years past are critic of the N. Y. Eve. Post has joined the colors. His successor has not yet been appointed.

Andrew O'Connor, has presented a marble statue of the Springfield (Ill.) Art Association. Mr. O'Connor has been chosen by the State Art Association to make a statue of Lincoln.

Henry Salem Hubbell has just completed a portrait of the late Dr. Booker T. Washington, which has been on view at his 58th St. studio during the week. The portrait was painted for Mrs. Washington and will be presented to Tuskegee Institute, to hang in the chapel there.

W. M. Brackett Recovers.

Walter M. Brackett, dean among Boston artists, who sustained an accident some time ago, when he broke his left shoulder, has happily recovered. Mr. Brackett is ninety-four years of age, and was born in Unity, Maine. He spent the summer at Silver Lake, N. H.

Prof. John B. Whittaker recently exhibited at his home studio, 496 McDonough St., Brooklyn, an interesting collection of portraits of well-known men, including one of John Quincy Adams, copied from Durand.

The "Departure," by Professor Whittaker, also shown, is a picture particularly adapted to the prevailing situation with its khaki-clad troops in the background, seen through an open window, and in strong contrast, the intent youthful figure of a girl in pink in the foreground, and another, the "Mendicants," is good in coloring and realistic qualities.

There were also some realistic portraits of roses by the artist's wife in the display.

New Brooklyn Art Club.

The Brooklyn Art Club has been organized in Brooklyn with a membership of fifty-five. All artists are eligible to membership and, in fact, the club invites all who want to join, qualifying as such. In conjunction with the club an exhibition of works, contributed by the members and others, will be held at the Abraham and Straus Gallery in Brooklyn from Oct. 2-12, and the pictures will be sold at auction on the evening of Oct. 13 at the Pouch Gallery, the entire proceeds to be given to the Red Cross of Brooklyn. Contributions are solicited of paintings from artists and others to be sent not later than Sept. 28, to 191 Clinton St., Brooklyn, care of Harry Roseland, Chairman Art Committee of the Red Cross.

Lieut. George Biddle Married.

Lieut. George Biddle, son of Mrs. Sidney Biddle, of Phila., and Miss Nancy Coleman, daughter of Dawson Coleman, of Phila., were married in Phila., Aug. 23.

Mr. Biddle has exhibited in this city, Phila. and Washington.

Einar Jonsson, a young Icelandic sculptor, whose work is well known in Scandinavia and England, has arrived in Philadelphia.

The Late Wm. Macbeth.

Paul Dougherty pays the following appreciative tribute to the late William

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Macbeth in a recent letter to the N. Y. Times:

"The death of William Macbeth closes a life work of unusual value and significance. Twenty-five years ago he opened a modest gallery devoted solely to the works of American artists. It was the first of its kind, and this despite the noble achievement of American artists now dead and numbered among the greatest of the XIX century. He had the courage to believe not only in individual painters but in the future of American art in America. He had little capital, but boundless faith and pertinacity, all of which were needed to tide over the first lean years. He lived to see the realization of his dream—American art recognized by the American public. The value of his own labors in this realization he always refused to admit, but in this the artists themselves disagreed with him. It was, I should think, almost their sole disagreement. Those who, like myself, have had over a long period of years the benefits of his friendly, wise advice and encouragement have lost a friend indeed."

ARTISTS' CARDS

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